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# MUSICAL COURIER

NEW YORK, THURSDAY  
April 14, 1927

## PARIS CELEBRATES BEETHOVEN CENTENARY WITH MISSA SOLEMNIS IN NOTRE DAME

Many French Novelties Heard—Fine Work by Daniel Lazarus—Biblical Subjects Preferred—Georges Migot, Antheil and Hindemith

PARIS.—The centenary of Beethoven was celebrated in Paris by a solemn service in Notre Dame, at which the composer's *Missa Solemnis* was sung in full. The occasion was tremendously impressive, for every effort was made to make it a great musical, ecclesiastical and national event, and the presence of four Paris added to the human interest.

It is seldom that the open square before the venerable Notre Dame has seen such an endless line of automobiles. It was one of those extraordinary sunny mornings in spring such as only Paris experiences. Every tree in the garden behind the cathedral showed greening buds. The waters of the Seine, encircling the Cité, sparkled and played. The old edifice looked even more majestic than usual, the sunshine bringing out the dark shadows of its sculptures and giving a glow to the dull red of its great doors. Inside there was the festive solemnity of a high religious celebration with its spell of mystery, its deep shadows, its lights and incense. The sun played through the colored windows throwing greens and blues on the thickly assembled crowds.

The orchestra was that of the Concerts Colonne, under the able guidance of Gabriel Pierne. The chorus consisted of four hundred picked voices and the soloists were Mme. Ritter-Ciampi and Mme. Frozier-Marrot, and Messrs. Paulet and Narcon, all of the Opéra. Charles Widor, the veteran master of the organ, officiated at his instrument as a special homage to the composer, and W. Cantrelle was the violin soloist.

In the imposing surroundings, Beethoven's great work sounded forth in all its grandeur, though unfortunately many of the most impressive effects were rather marred by the tremendous echo, the sounds rolling back upon themselves from the lofty vaulted arches.

"Coming from the heart, may it reach the heart," Beethoven wrote on the manuscript of the Mass. Though he himself never heard his sublime work, it has reached the hearts of myriad thousands in many lands; and the solemn service in the mundane glory of twentieth century Paris, one hundred years after the composer's death, will long live in the memory of those who were present. It was France's national tribute to the most universal genius in the history of modern civilization.

### THE CULT OF THE NEW

The cult of the new and the urge of creation are without doubt among the most salient features of the French character, and in the musical field this is strikingly apparent. During the last month a number of new works have been given, several of which will undoubtedly never have a second public performance, which fact, however, does not minimize the principle behind the effort.

Of all the French novelties heard recently, an orchestral scherzo by Daniel Lazarus, played at a concert conducted by Vladimir Golschmann, struck me as the most promising. It is a vibrant, sympathetic work, in which the outstanding quality is the originality of its rhythm. The orchestration is clear, and always subservient to the musical idea.

Lazarus is becoming more and more prominent among the advance-guard of young French composers. Still under thirty, he has a symphonic poem, three ballets and a fantasy for cello and orchestra to his credit, as well as an excellent violin and piano sonata and piano works. He is himself an excellent pianist, having won the piano prize at the Conservatoire when seventeen. He is closely associated with the group of young musicians gathered about Henri Prunières and his Revue Musicale, and is the secretary of the French section of the I. S. C. M.

### A CURIOSITY OF ORCHESTRATION

A very curious work was heard at the Concerts Colonne, namely Borchard's *Bucolique*. Its chief stress seems to be laid on the instruments of percussion. These loud supports of the orchestra, usually exiled to the points furthest from the audience, were brought out in a novel and effective way.

The orchestration, too, is based on a curious principle. The different groups of instruments are given their definite themes; the brasses express the serious sentiments, the strings anxiety, and the woodwinds are confined to the scherzo passages. The composer is an able technician and he proved this effectively, if nothing else.

A rather interesting novelty performed by the Lamoureux Orchestra was the *Ouverture pour un Jour de Fête* by Aymé Kuno, the subject of which is a popular June festival

evening in Rome. The work is divided into sections, the first representing idyllic love, then a serenade with drums, and finally a march, well balanced and effective, but subdued. It was enthusiastically received. The Concerts Lamoureux also performed a *Poème Symphonique* of Servoz on a Biblical episode. His theme is the tortured conscience

painter). Most of his works are chamber compositions, but a ballet of his, *Hagoromo*, was performed at Monte Carlo.

(Continued on page 27)

### ROCHESTER OPERA COMPANY IS WARMLY RECEIVED HERE

All Three Performances at the Guild Theater Capably Presented in English—Excellent Voices the Rule—Goossens Conducts—Scenery and Costumes Please

The Rochester American Opera Company made its bow to the music-loving public of New York at the Guild Theater on April 4, in Mozart's comic opera, *The Abduction from the Seraglio*. This opera company, as most readers of the *MUSICAL COURIER* well know, is a part of the Eastman School of Music. Its directors are Vladimir Rosing, director and producer; Eugene Goossens, musical director, and Norman Edwards, in charge of scenery and costumes. The operas are given in English by students of the Eastman School. The singers are gathered from all over the country after competitive auditions and given intensive operatic training under Mr. Rosing's direction.

The result, as demonstrated by the performance of the Mozart opera on the opening night, should cause gratification to everyone who is ambitious for the progress of American operatic art. It is, of course, unnecessary to commend the musical direction of Mr. Goossens, who has already attained international fame. It is equally unnecessary to commend the results in scenery and costumes attained by Norman Edwards, who is art director of the Eastman Theater in Rochester. The work of these two men, although applied to and associated with students, is of a professional nature, and its excellence may be assumed. It is, however, quite another matter with the young people who made up the cast of the operatic performance at the Guild Theater. Here one finds youth and inexperience, and yet American youth and American inexperience, and it is a vastly different thing to train American youth in the operatic traditions than it is to train the youth of any European country where opera is almost as common and familiar as one's daily bread. Here in America, unless young people come from cities which have permanent opera companies, it is safe to assume that to hear an actual opera performance is for them about the rarest thing in the world, and even young people who live right here in New York, if they are of old American stock, are mighty unlikely ever to see or hear much about opera.

For these very obvious reasons the training must be from the ground up, and the results attained by the Eastman operatic school, in view of these handicaps, is altogether extraordinary. A very large audience gathered to welcome the company on its opening night and it is evident that the opera was thoroughly enjoyed. As is invariably the case in such student works the acting, stage presence and manner was far more noticeably amateurish than the singing. In the average case it takes a good many years of operatic routine to wear out the awkwardness which clings so tenaciously to the stage aspirant. Some operatic artists have more stage talent than others and success follows more quickly than with others in attaining a natural stage manner, and some, alas, never seem to become really good actors. Even among the high class, experienced professionals who come to these shores from abroad, there are those who know how to sing and those who know how to act, but few enough who know how to accomplish both things equally well. In *The Abduction from the Seraglio*, those who took part on Monday evening were Allan Burt as Pasha Selim, Ethel Codd as Constanza, Albert Newcomb as Belmonte, George Fleming Houston as Osmín, Mary Silveira as Blonda, Charles Hedley as Pedrillo, Marla Daniels as a Turkish captain and Thelma Birache as a dancing girl.

It would hardly be in good taste to remark on the comparative excellences of these young artists. One somehow feels that, whatever they may be doing today, they may be doing something far different in a month or in a year from (Continued on page 31)

### Bad News!

Stokowsky will not conduct the Philadelphia Orchestra next season! His doctors insist that he take a complete rest because of overwork and the injury he suffered from an automobile accident which has interfered with the use of his right arm. For these reasons he has asked for, and been granted, leave of absence for the coming season, and the orchestra management is about to announce the names of the conductors who will maintain the orchestra at the high standard Stokowsky has set.



Fernand de Gueldre photo

### FRANTZ PROSCHOWSKY,

distinguished vocal teacher, who will teach a master class, under the management of Mrs. Harry W. Thomas, in Los Angeles, from May 31 to June 24 inclusive. In July, he will again hold a similar class at the MacPhail School in Minneapolis, where he has some promising talent, after which August will find him teaching in Chicago at the Glenn Dillard Gunn School of Music. These engagements to teach, following as they do his busy season in his New York studios, could easily be called a record teaching season.

of Cain, and it found expression in a tortured and distinctly confused orchestration. Conducted by Paul Paray, the work was given a brilliant rendering.

Another work inspired by Scripture is Louis Haudebert's *Le Sacrifice d'Abraham*. The work is designed on broad lines, measured and serious, and well in keeping with the subject. There are no subtleties, the attack is direct and simple, giving the necessary effect of grandeur.

### GEORGES MIGOT: PAINTER-COMPOSER-ESSAYIST

A new work by the talented Georges Migot always arouses both interest and pleasure, and his latest Suite for piano and orchestra, which was played at the Concerts Colonne, is no exception. It is in three movements, unified by a subtle re-statement of the themes. The piano part, far from being the chief factor in the piece, is an organic part of the orchestral ensemble. An admirable conception, carried out in a workman-like way.

Migot, now a man of thirty-six, was a pupil of Widor at the Conservatoire, and has been somewhat of a stormy petrel in the artistic world of Paris by reason of the unusual views advanced in his essays on aesthetics, both musical and general. (He is active not only as a composer but also as a

## ARE YOU A FIDDLER?

By E. L. Winn

Pausing one day before the Casadesus collection of instruments in Symphony Hall, Boston, I said to my friend Enrico, who, by the way, has the humor of his countryman, the late Caruso, "My dear Enrico, what do you know about the origin of the word 'fiddle'? You are learned enough and a rare investigator. Now let me hear what you know of the matter."

Enrico shrugged his shoulders and whistled softly. "It is a long story," said he, "but come into the neighboring bouillon plant, and I will refresh myself while reviving memories of a long and varied concert career."

Enrico's English is elaborate and pictorial. I could but accept his invitation, for I was fully determined to find out from him all he had learned in his fiddling quest from England to Bombay, and from the Isles of the Pacific to Argentina. Enrico was a veritable encyclopedia of learning. Here was a chance in a lifetime. Nothing could be better. "As you know," began Enrico, after partaking of his third cup of chicken bouillon, "I was in the World War—a poor enough soldier, but an ardent patriot. I may mention that I have even discussed the king of instruments with D'Annunzio. He it was who argued with me about the frivolity of the word 'fiddle.' But I like the word and I find it has its place in the history of music, just as much as has the more dignified 'violin.' There was a young American in the Italian service, an aviator, I believe. I found him very intelligent and gifted, but he would break into strange and flippant song on occasions—such songs as this, 'Pack Up Your Troubles in Your Old Kit Bag,' which he sang lustily, as was fitting, though I hated the song. Kit bag, kit bag? I meditated long on those words. A kit is a violin—or a fiddle. You just saw one in the famous collection, a very primitive, small instrument of the viol type. Why kit bag? I asked him. He laughed, but when I told him the kit was a fiddle, he laughed some more and struck himself in the chest with glee. 'Ha,' he cried, 'I have a new one. On board the boat coming over I heard a man call the rack or frame of bars that contrives by means of strings to keep the dishes on the cabin table from breaking in bad weather—a "fiddle"!—as if everything that had strings to it were a fiddle!'

"My dear American gentleman," I ventured to say, using my most persuasive and learned style, "I have had many and varied experiences in my time. In South Africa, for instance, a rich Boer gave me a 'fiddle-head,' an ornament of a ship's bow, curved like the scroll of a violin. A lover of music in Tokio, also a grande, presented me with a carabid beetle, shaped like a violin. And, would you believe it, a sailor slid into my berth and left a 'fiddle-fish,' or angel-fish, at Hong Kong. Spoons, forks, knives, shelves, bookends, everything in the 'fiddle' pattern, added to my unfortunate baggage and annoyance at the Custom House. In Scotland, a wag—not Scotch—asked me if I ever experienced the 'Scotch fiddle'—which I only lately learned was the itch. Fiddlers and fiddles are much abused."

"But," I soothed, "Themistocles said he could not 'fiddle,' but could make a small town a great city. And even Samuel Pepys mentions the clan when he speaks of 'talking and fiddling with hats and feathers.'

Enrico snorted. "Yes, there it is," he cried. "The fiddle and the fiddler are always in dispute. There was Nero—I am no admirer of his, but to do him justice it is only right to say that he never owned a fiddle when Rome was burned.

## PICK-MANGIAGALLI'S BASI E BOTI HAS ROME PREMIERE

Spiwakowsky, Borovsky and Rubinstein Impress Rome—Antheil Fails to Impress—Fine Rumanian Chorus

ROME.—Pick-Mangiagalli's new opera, *Basi e Boti*, was launched in Rome under brilliant conditions. Not only did its third performance bring an otherwise dull season to a triumphant close, but the king and queen were present and personally complimented the composer on his success. Mariano Stabile was the star of the occasion, singing with great verve and humor. The other leading artists were only fair, but the minor roles were excellently portrayed.

Lucia, also, had an extraordinary success, chiefly owing to the beautiful singing of the young Spanish coloratura, Mercedes Capistran, who sang at Covent Garden in London last summer. Otherwise, however, the opera season was nothing to boast of.

Concerts, on the other hand, are flourishing. Among the more recent orchestral performances, those by Ernst Wendel were perhaps the most popular. Wendel is a favorite here and his appearances are always hailed with joy. He conducted three concerts while Molinari was in London, and each was a great success. Wagner, as usual, roused the greatest enthusiasm, the Siegfried funeral march having to be repeated, despite rules to the contrary, in order to quiet the public.

## RUBINSTEIN'S SUCCESS "DELIRIOUS"

A favorite type of concert in Rome was that chosen by Arthur Rubinstein, namely a piano recital with an orchestra as "assisting artist." His program comprised Tschaikowsky's B flat minor concerto and a number of piano solos. Mario Rossi was the conductor on this occasion as well as on the following Sunday when Rubinstein's playing of two piano concertos (Beethoven and Brahms) emphasized his previous success. Giuseppe Cristiani, pianist and pedagogue at Santa Cecilia, was also warmly applauded for his rendering of a Beethoven concerto in an orchestral concert under Rossi. As a recitalist, however, Rubinstein's success was even greater, in fact it might be called delirious. His program, long and imposing though it was, did not suffice and he had to add many encores. Subsequently he was called to court to play for the royal family and enjoyed the further honor of playing at the thousandth concert at the Santa Cecilia and at the Augusteo, while his last appearance at that great hall marked the beginning of the second thousand.

Giuseppe Cristiani also enjoyed a great success at the smaller Santa Cecilia hall. His all-Italian program was original and particularly pleasing. It included a concerto for cembalo and small orchestra, by Paisiello, which was played in its original form except for a cadenza interpolated by the pianist, who was stormily applauded.

## SPIWAKOWSKY AND BOROVSKY ACCLAIMED

Of the innumerable pianists who have passed this way, Jascha Spiwakowsky is perhaps the most interesting. He possesses both force and delicacy, his technic is prodigious

Fiddles were not created. He could not play a fiddle when none existed, amico."

"You are right, Enrico, there seems to be a very violent inclination on the part of the Anglo-Saxon race at least to belittle and degrade the word 'fiddle.' Fiddle-dee-dee means nonsense. Fiddle-faddle means to talk nonsense. Fiddler means one who has had no instruction, who created a method of his own and primitive at that. My most trusted friends sometimes ejaculate 'Fiddlesticks!' when things go wrong. And Mother Goose is always forcing that rhyme on children, 'The cat's in the fiddle, The cow jumped over the moon,' I don't blame Hugo Munsterberg for declaring it pure bunk."

Enrico fell to meditating. After a long time he resumed his story. "During a summer in Maine," he mourned, "I fell in with a celebrated zoologist, Professor Blank. We were often together. One day he came to my room and left me a parting gift. He was off for South America. I opened the box. Alas, once more I was to be the recipient of fiddling gifts. This time it was a Fiddler Crab, alive and strong. A letter said, 'I have found for you a burrowing crab of the genus *Gelasimus*. You will note that this male has one claw very much enlarged, which it holds in a position similar to that adopted by you when you play the violin, or fiddle. This crab, called soldier crab, calling crab, or fighting crab, is related to the European sandpiper, which continually oscillates its body as if it had the rickets. I feel that you will be interested in this valuable crab. It is my last gift to you, my dear friend.'

"I shut the fiddling lute player in the box, which had a small aperture, and went away to recover from my anger. The crab was cared for by my landlady. It died a natural death without my intervention. I never saw the donor again. I trust that he is still at large. I alone wish to be as far apart from him as is possible."

"Poor, poor Enrico," I remarked, almost convulsed to idiotic tears by this recital. "Is it not enough that you are a virtuoso and that you play the violin divinely?"

My friend gave me a melancholy look. "That is not all," he groaned. "In London, after a concert, I received from a mad chemist a pale yellow substance in a box, said to have been extracted from the root and foliage of the violet. Also a sample of mauve aniline—called in each case 'VIOLINE.' He called me 'Violinist Superba.' I was nauseated. To such a viper I would not trust my sacred secrets. I am an artist. I do not need to be drawn into chemistry and zoology, medicine and anatomy. Besides, it is not convenient for me to transport around the world the fruits of some long-haired, investigating antiquary. It is but to feed their vanity and conceit that the majority of these people approach me with gifts."

Seeing that Enrico was working himself up to a high pitch of excitement, and observing also, with much concern, that a well-known cartoonist had seated himself at a neighboring table with the express view of transcribing Enrico's highly interesting person to a large pad of paper, I whispered, "Exit, Enrico! The critics are approaching, the tide runs wide. There is time to escape."

We made a hasty exit, Enrico finding time to give to an inoffensive little collector of antiques a look of unutterable scorn which the latter hardly understood. In the meantime, the cartoonist had finished with swift strokes the likeness of Enrico in the act of paying for six cups of bouillon.

Mme. Frances Peralta. The American Orchestral Society, under the leadership of Chalmers Clifton, will also take part. The entire program will be the work of American composers.

## KLENAU'S SCHOOL FOR SCANDAL REACHES MUNICH

Leone Kruse to Leave Munich for Chicago—Other Operatic News—Much Beethoven

MUNICH.—It seems strange to be back again in a country where one can put one's feet under the table and ask for anything except—water, where more operas are being written and produced each year than in all the rest of the world put together, where the most heroic efforts are being made to keep the opera houses and symphony orchestras going and up to a standard of excellence in the face of a steadily declining patronage; in short, where "Gemütslichkeit," idealism, and poverty are paramount.

I am very fond of this country, not only because I was born in it, but because of having just seen it from an American angle for almost three quarters of a year. I have not only re-discovered its advantages, so to speak, but also its faults. And as I have loved some of my friends just as much for their faults as for their virtues, so it is with this country. Perhaps that accounts for the reason why I am not such a good critic as some people think I ought to be. But that is not my ambition, and like good old Pistol I say: "I scorn the term."

This, however, being a periodical principally devoted to the discussion of musical affairs and less to personal confessions and confidences, I remind me of my obligations as a chronicler and am about to set forth an account of a new opera which had its first performance just a few nights after my return to the good city of Munich.

## THE SCHOOL FOR SCANDAL

It is by Paul von Klenau, the Danish composer who has chosen Vienna as his permanent domicile, and called Die Lästerschule. The story is based on Sheridan's comedy *School for Scandal*, an English play which was an enormous success and created much merriment in its day. Rudolf Stephen Hoffman, a versatile writer and one who is well versed in musical matters, has written the libretto. Not with an over-abundance of literary ambition, it is true, but with a fine sense of humor and with a decided ability to do full justice to the exigencies of the particular case.

These were peculiar enough, for the composer aimed at nothing less than a revival of the old operatic song-forms, the aria, the arietta, the duet and polyphonic ensemble, and giving them the importance of absolute musical values within the species called opera. In this respect Klenau's attempt coincides with the ambition of the ultra-modern writers, who strive to rescue and revive old classical forms and even mould them to the purposes of opera. The chorus, which is impersonal, symbolizes what may be called the vox populi.

In the way of harmonic treatment, however, Klenau stands in juxtaposition with his modern contemporaries. Whereas the latter's treatment of the individual voices often results in the impression peculiar to accidental harmonies in the more or less convincing and frolicsome mélée of a "free for all," Klenau confines himself principally to the functions of the three principal triads, in fact to the employment of that musical material which was the chief constituent of the pre-Wagnerian opera. True, he does not entirely abandon the introduction of contrasting keys, but these enter successively, the tonal relations and all the phenomena of the old school being always obvious.

## A BOLD ATTEMPT

It was a bold attempt and it required a brave mind to make in our day. In fact, only a man who had already proven his mastery over more modern means of expression—and Klenau has proven this in his Biblical opera, *Sulamith*, and in his ballet-pantomime, *Klein Idas Blumen*—could dare to undertake it. Another strong point in his favor is his masterly craftsmanship, as shown in the beautifully balanced ensembles and in the splendid treatment of the small orchestra. These positive qualities were sufficiently predominant to ensure a most hearty success, and the applause was loud and lasting enough to call the composer a dozen times within the flattering radius of the footlights.

The performance, too, showed qualities of pleasing artistic skill, although the humor and grotesquerie of some of the comic situations seemed not always sufficiently exploited. Precision of execution as regards the purely musical section of the work was due to the highly efficient leadership of Karl Böhm, ably assisted by Hermann Niessen, Hendrik Appels, Julius Gless, Robert Hager, Fritz Jockl (a new, though not entirely convincing acquisition for coloratura parts) and Martha Schellenberg. They all bore their full share in the gratifying artistic result of a work, for which the enterprising Universal Edition, of Vienna, had submitted a piano score of the highest grade of graphic craftsmanship.

## LEONE KRUSE FOR CHICAGO

The end of this season will bring about a number of changes in the personnel of our opera. Leone Kruse, the splendid American soprano who has developed into an artist of superior standing, will exchange her present Munich position for a flattering engagement with the Chicago Opera. Her artistic development, since I heard her last, is as surprising as it is great. To her I am indebted for an unforgettable impression, namely her deeply emotional and vocally well-night flawless interpretation of the title-role in *Madame Butterfly*. In Leone Kruse the Munich Opera loses a singer of exceptional artistic mettle and ability, and Munich's loss will undoubtedly be Chicago's gain.

Another deplorable loss will be caused by the leaving of Karl Böhm, who is called to the post of General-musikdirektor in Darmstadt. Böhm, a pupil of Karl Muck, came here as a young beginner and has step by step developed into a conductor of rare excellence. A successor for Böhm's position has not yet been nominated, though applicants are abundant. Neither has Aline Sanden, a singer of the widest experience and with an astonishingly extensive repertory, been replaced as yet.

## MUNICH FESTIVAL SHORTENED THAN USUAL

The rest of the season will bring two more novelties—Paul Hindemith's *Cardillac* and Wolf-Ferrari's *Himmelskleid* (*Heavenly Garment*). A new ballet-pantomime is also projected. The Festival this summer will be of shorter

## American Music by American Artists

A concert of American music by American artists will be given at Carnegie Hall on April 22, under the auspices of the American Academy of Arts and Letters. The second to be held by the Academy, its purpose is to promote American music, from the point of view of both the composer and the artist, and to stimulate public interest in the creative work being done in this country.

Artists selected to take part in the coming concert will be Ernest Schelling, pianist; Francis Macmillen, violinist, and

duration than heretofore; it will last only one month, beginning July 26, and will be confined as usual to the principal works of Mozart and Wagner.

Events in the concert-halls are not so abundant as in former years, but more select in quality. Although the scarcity of money is felt more than ever, artists of such note as Bronislaw Huberman, Fritz Kreisler, Franz von Vecsey, Maria Ivogün, Heinrich Schlusnus and others of similar standing may always count upon a good attendance. In the case of recitals it seems indeed that the "survival of the fittest" has proven inexorable.

A pleasant event of decided artistic merit was the song recital given by the American tenor, Lawrence H. Wolff, who has quitted his opera career to devote himself entirely to lieder. His specialty, and one in which he even surpasses singers of greater fame, is the interpretation of lyric moods and subdued emotionalism. Thus his rendition of songs by Schubert, Brahms, Hugo Wolf, Pfitzner and Grieg found a large and highly appreciative audience and an abundance of hearty and prolonged applause.

#### THE THREE TIMES NINE

The "big" events are chiefly devoted to the commemoration of the Beethoven centenary. Munich has already had no less than three performances of the ninth symphony, at least the same number of all the other Beethoven symphonic works, and one of the Missa Solemnis. Works of lesser note are also being dragged to the foreground, and everybody is out for "individual" interpretations.

ALBERT NOELTE.

#### BRAUNFEL'S GREAT MASS AN IMPORTANT NEW WORK

##### A Modern Adaption of Ancient Ecclesiastical Idiom— Mahler's "Tenth" Also Heard

COLOGNE.—Walter Braunfels' new Great Mass had its world première at the last Gürzenich Concert under Hermann Abendroth. It is surely one of the most difficult of the modern works to perform and its great success says much for the artists who took part.

The Mass is scored for mixed chorus, boys' chorus, four soloists, large orchestra and organ. Besides the six parts usual to the Catholic service, Braunfels has interpolated an Offertorium before the Sanctus. Another happy idea is that of an organ interlude to form a transition from the Sanctus to the Benedictus.

Otherwise the form and also the text of the liturgical mass are faithfully followed. Braunfels' melodies are frequently the development of plainchant motives, rhythmically altered, while the others are original melodies in the spirit of the liturgy. The whole work is a curious and on the whole successful combination of ancient and modern forms—thus bringing the old ecclesiastical style nearer to present-day musical thought, while the method of expression often becomes distinctly secular.

Braunfels shows himself to be a master of all the polyphonic devices and he reaches a magnificent climax with a bold fugue on the words "et vitam venturi" in the Credo. Extremely effective, also, is the design of the various movements. In spite of the often long-drawn-out repetitions of the text, he successfully avoids monotony by his complete command of large musical forms.

After the powerful crescendo of the first half, the second emphasizes the lyric element, and with the soprano call "dona nobis pacem," the work comes to a simple, quiet close that is all the more impressive after the musical opulence of the foregoing movements.

##### A FINE PERFORMANCE

The performance was admirable. The orchestra and choruses were led with absolute security over almost insurmountable difficulties and the soloists—Amalie Merz-Tunner, Rosette Anday, Venturi Singer and Heinrich Rehkemper—were all excellent. Nor is any word of praise too high for the conductor of the boy choir, Rector T. Hirsch, and the organist, Heinrich Boell, who had an important role to fill. The audience, which included many visitors from other cities, showed tremendous enthusiasm, and both Braunfels and Abendroth had to appear again and again.

##### MAHLER'S "TENTH"

The latter gave a fine performance of the first movement of Mahler's unfinished tenth symphony at the previous Gürzenich concert. The pain and tragedy which pervade this work formed a striking contrast to Max Reger's Romantic Suite, op. 125, a long and often rather garrulous work.

Erica Morini created a sensation on this occasion by playing Karl Goldmark's A minor violin concerto with her usual captivatingly beautiful tone and assured musical feeling. Another artist who had great success at this concert was Hans Pfitzner. He conducted his own overture to Käthchen von Heilbronn, which, although written in 1905, is still fresh and effective. Ravel's La Valse, with its buoyance and dazzling orchestral technic, formed a good finale to this colorful program.

E. T.

#### AMERICAN GIRL AN OPERATIC "FIND"

##### Rachel Morton's Romantic Career

LONDON.—The event of the recent opera week given in London by the British National Opera Company was the debut of an American soprano, Rachel Morton. She has sung everything with this company, from Tosca to Isolde, having learned the latter role in eight weeks and won great success in it throughout the provinces. London critics generally regard her as a find and for an unheralded newcomer she has had extraordinary notices. Her career is a most romantic one. Born and brought up just outside of Boston, not far from Geraldine Farrar's home, and singing in the same church, this New England girl had dreams of one day becoming a second Farrar herself.

All kinds of vicissitudes accompanied her studies in Berlin, but later, when she returned to America, Walter Damrosch secured her a scholarship for the American Academy in Fontainebleau. From there she went to Nice, where de Reszke taught her free for three years. He had just launched her at the Opera in Nice when he died. She went on to England, where she has taken Florence Austral's place with the B. N. O. C. and become popular overnight.

The B. N. O. C. was particularly successful this time with Tannhäuser, in which Miss Morton sang Elisabeth;



RACHEL MORTON

as Sieglinde, in which role she was particularly praised by London critics.

and the Barber of Seville. It is now finishing its season in Liverpool.

##### Solito de Solis in London

A five year absence from the English concert platform is in itself a severe test of public fidelity, but the Italian pianist, Solito de Solis, not only found a warm reception awaiting him in England but also gained a special niche in the hearts of those to whom he represented a new-comer. In fact, Count de Solis has caused much comment and flutter in London's musical dovecotes by his amazing mastery of technic; and the series of five concerts which he gave here fascinated all who were fortunate enough to be present.

Solito de Solis, who came fresh from a "command recital" in Rome at Mussolini's behest, is decidedly catholic in his repertory and presents it with a fluency and brilliance that, young as he is, stamp him as one of the greatest figures among the younger pianists today. From Bach, Beethoven and Brahms to Richard Strauss—the whole gamut of pianistic literature is his and he interprets it in his own inimitable manner. Incidentally, he is regarded as one of the best performers of Scarlatti, conscientious critics saying they would rather hear him play this master's works than anyone. The following extracts from his criticisms afford

Ernest Newman, in The London Sunday Times, said: "His technic and his feeling for the riches of piano playing, especially accent and color, are remarkable in themselves. One has seldom heard Chopin's Fourth Study taken at such a pace, yet rapid as it was every note was perfectly clear and both the melody and the rhythmic outlines were a series of the most exquisite inflections."

The London Morning Post commented: "There is a straightforward assurance about his playing that commands immediate allegiance; he so obviously knows what he wants to do and how he intends to do it. Without any fuss he applies his exceptionally brilliant technic to the music in front of him and then leaves it to speak for itself. Result, a delightful and crystal-clear interpretation." The report in The London Daily Chronicle was to the effect "That fine pianist, Solito de Solis, gave a recital devoted to the classics. The central feature of the program was Schumann's Carneval played with wonderfully romantic expression." The Daily Telegraph said: "His reading of Beethoven's Sonata in E flat, op. 81a, was admirable not only because of the pell-mell clearness of every run but also as an interpretation which never erred either on the side of exaggeration or faint-heartedness." The New Age stated: "Always a marvellous technician with an exquisite style, polish and elegance of nuance and phrasing, he has developed amazingly in musicianship, he has acquired breadth and power and is now without any doubt the finest of the younger pianists. . . . His faculty of shedding light upon unfamiliar aspects of the works he plays is such that under his hands they assume a new and unexpected appearance."

##### Stoessel to Conduct Competition Festival

The Westchester Choral Society announces the engagement of Albert Stoessel to direct the competition festival to be held in the Gorton High School at Yonkers, N. Y., May 5, 6 and 7. The object of the competition is to establish a high standard in music, to give inspiration to students, to provide opportunity for students to compare their knowledge of music with that of their competitors, to accredit their efforts and to demonstrate the importance of music in community life. The competition is open to a variety of choruses, vocal soloists and instrumentalists. Music for competition will be furnished by the groups or individuals. There will be no age limit for any competition. It is to the advantage of vocalists to perform without words or music; instrumentalists may use notes if they wish. All contestants must be residents of Westchester County for a year or longer. The board of governors of the Westchester Choral Society includes Frederick P. Close, Samuel L. Fuller, Arthur W. Lawrence, Henry H. Law, Mark D. Stiles, Daniel O'Day, J. H. Backland, Carl H. Pforzheimer, Arthur H. Scribner, Dorothy Ward, Felix M. Warburg, Clarence M. Woolley, John G. Agar and Kurt Schindler. Eugene Meyer is chairman of the society; Edgar Fowlston, chairman of the conductors' association, and Dr. G. Phillips Payson, chairman of the executives' association. Caroline Beeson Fry is chairman of the programs committee and Clifford Dinsmore is chairman of the competition committee. Mrs. Chester Geppert Marsh, county director of recreation, and Mrs. Kate A. Wasserscheid, executive secretary of the Westchester Choral Society, are in charge of the organization work.

##### Percy Rector Stephens for Gunn School

From June 27 to July 30, Percy Rector Stephens, well known vocal teacher of New York, will conduct a summer master session at the Gunn School of Music and Dramatic Art in Chicago. Mr. Stephens states that his approach to the voice subject is designed especially for the American teacher and the American singer. It is not his idea to create a so-called method of teaching, to destroy personality or in any way to set aside the substantial things the teacher has already established, but to stimulate and confirm ideas that are worth while. At this summer session Mr. Stephens will conduct auditory lessons, where those enrolled may have the privilege of "listening in." This is particularly interesting to teachers, as they can observe the workings of voice problems, and questions may be asked, discussed and explained. A scholarship for male voice with Mr. Stephens has been donated by Reinold Werrenrath and one for female voice has been donated by Elisabeth Rethberg.

##### Durham Fired for Evading Tax Payment

LOUISVILLE, KY., April 5.—It is reported that Perrin Durham of Chicago, former Louisville impresario, was fined \$500 and sentenced to two months in jail in the federal court here, Monday, for failure to pay government amusement taxes. He is said to have pleaded guilty to a charge of evading amusement taxes amounting to \$1,167.28 before U. S. Judge Charles I. Dawson. The judge is said to have given him until Thursday to pay the fine. It is stated that if the fine is paid, the court will probably suspend the jail sentence.

Durham is alleged to have failed to pay the government its share in a series of concerts he promoted for the Louisville Woman's Club in 1925-26. He is also alleged to have failed to have paid his taxes on a light opera company he promoted here in 1925, with Jefferson D'Angelis as the star. It is claimed that he owes the government \$4,000. G.



SOLITO DE SOLIS

## A CELEBRATED PIANIST'S BUSY "HOLIDAY"

VIENNA.—After almost two years, Wilhelm Bachaus is once more back in Vienna, the European capital which he seems to love most, and his return was anticipated with even more than the usual interest he awakens. A vivid idea of Bachaus' Viennese popularity can be gathered from the assembly that one encounters in his drawing room at the Hotel Bristol. The autograph-hunting variety is, of course, in the preponderance, and is reinforced by the great number of close personal friends which the Bachaus couple has made here. Mr. Kugel, naturally, is there, the genial Viennese concert manager who has engineered Bachaus' European tours for a few years past, with a success that satisfied all parties concerned, the artist, the manager, and, most important of all, the public of virtually every European country.

Amid the turbulent crowd of admirers and friends, Bachaus somehow manages to retain his usual quiet kindness, a characteristic which puts him at once into the front row of that rara avis, the musician without a "temper." He not only remains calm and polite amid the upheaval, but even succeeds in putting on a little smile.

"I expected this to be my holiday in Vienna," he remarked, "I had consented to play one single program here—just for the sake of not losing contact with the Viennese public of whom I am so fond. But when I came here I found that Mr. Kugel had booked a whole tour of Italy and Jugoslavia for me, and the proposed single Vienna recital increased to three, besides an invitation from the Vienna Philharmonic to play the Emperor Concerto at a special concert under Franz Schalk."

Pity the poor pianist! He is having a busy holiday! And while we talk, the telephone rings incessantly, and an impatient voice at "the other end" insists on an immediate hearing. The resolute gentleman is none other than the representative of a large Spanish Concert Bureau who has hastened to Vienna to press Bachaus into accepting a South American tour, a series of Beethoven recitals in connection with the centenary. And I am in a position to state that the determined Spaniard has his way. Twenty-four hours after his arrival all contracts had been signed by the industrious Mr. Kugel, whereby Mr. Bachaus will embark, South-America-bound, about the middle of April. It will be a long and busy tour—this "summer holiday" of a great pianist!

To judge properly the significance of such an undertaking, let us remember that Bachaus has only just returned from an even longer trip which may justly be termed an "around-the-world-tour." This tour, also assumed unexpected proportions as it progressed; thirty concerts were planned for Australia but no less than fifty-seven were given by the time this popular pianist set sail for Europe. In spite of Bachaus' modest protests, Mr. Kugel showed me the heap of enthusiastic criticisms that the pianist brought back with him. "Sold-out-houses rule" is the heading which one large Australian paper bestows upon a report of his tour. "To hear Bachaus once is one's undoing, one cannot stay away," is the significant comment of Dr. Lund, critic of the Christchurch Press, who ventured the bold statement that Bachaus' interpretation of Liszt "compared well with Liszt's own."

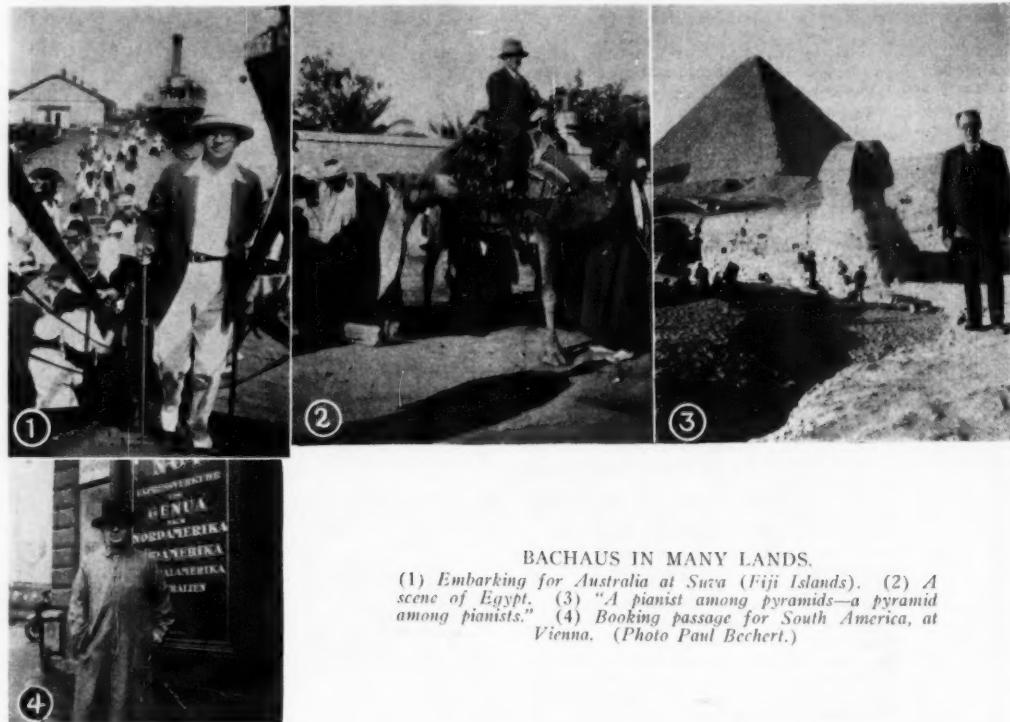
His meeting with this eminent critic, Bachaus cherishes among his most precious memories. Dr. Lund, a native of Germany, is now eighty years old and a revered figure in Australia, and Bachaus describes the entrance of this quaint old gentleman into his green room as one of the proudest and most touching moments of his career. Dr. Lund studied with Liszt for many years, knew him well, he heard him play hundreds of times; how valuable must be Dr. Lund's verdict that this pianist's performance of Liszt's music was equal to that of the master himself! Brahms, too, counted among the friends of Dr. Lund's youth, and Bachaus' playing of the Paganini Variations equalled that of the composer, in Dr. Lund's opinion.

Constantly interrupted by the telephone calls of the impatient Spanish impresario waiting in the hall below, Mr. Bachaus told me of his Australian impressions—not his

successes; I would still know nothing of them save for the aforesaid Mr. Kugel.

"The public is simply splendid down there. I do not know of any public so ready to allow music to be a governing influence in every day life. Concert day there is like a Municipal Festival. The whole populace turns out to welcome the artist on his arrival. I think one would probably have to go back to the Olympic Games of old Greece to find a parallel for the unbound and unsupplied enthusiasm which Australians show towards the visiting artist. They are, perhaps, less critical there than in America and in

how comforting to think that it was not a "golden-voiced" tenor who evoked and received them, but a "mere" pianist—and one far from the "virtuoso" type! Amid this collection, too, I found a unique Album, a book containing reproductions of all the many paintings which had been exhibited in the Exposition of Australian Art given in London in 1923. This Album Mr. Bachaus regards as one of the greatest treasures of his Australian tour. It was handed to him at Sydney, by a deputation of artists who assembled at the station to bid the Bachaus couple farewell, a deputation of an association of artists combined under the collective title of Crusade for Beautiful Australia, and devoted to maintaining the ideals and standards of Australia's natural



BACHAUS IN MANY LANDS.

(1) Embarking for Australia at Suva (Fiji Islands). (2) A scene of Egypt. (3) "A pianist among pyramids—a pyramid among pianists." (4) Booking passage for South America, at Vienna. (Photo Paul Bechert.)

Europe, less over-fed, if I may say so, with music, but consequently more hungry for it and more receptive to it. All classes of the populace consider music and concerts of prime importance. I believe that every one of my concerts was attended by the government and municipal authorities of the respective cities. We were feted and made to feel at home as nowhere else."

Again the valiant Mr. Kugel was present to furnish conclusive evidence. What he showed me just then is perhaps the most unique collection of "autographs" in existence, a whole package of letters received by the pianist during his stay in Australia—and letters not from "flappers" and autograph-hunters alone. I found in this collection epistles from many representatives of that type known as the "tired business man," from musicians, actors, writers, painters, and, most unique, from mere children, boys and girls who assure Mr. Bachaus in often picturesque and native language that his concert counted among the "great experiences" of their short lives.

A monument of hero-cult, this collection of letters; but

beauties and architecture. A society of lofty aims, whose dedication in the book is therefore particularly significant. It reads as follows: "To Wilhelm Bachaus, from Sydney members of the Crusade of Beautiful Australia, in grateful remembrance of the beauty, happiness and inspiration he has brought to them and to their country, and in honor of the great and noble services he has rendered to the ideals for which they stand."

G. S. R.

### Aroldo Lindi Sings at Worcester

On March 27, Aroldo Lindi, dramatic tenor of the Chicago Opera, sang the first concert of a tour which includes Boston, Providence, Hartford, Bridgeport, Chicago and other cities, at Worcester, Mass. Before a large and enthusiastic audience which bestowed upon him a wealth of approving applause, Mr. Lindi sang a program of songs by Gretchaninoff, Roger Quilter, Richard Hagemann and Rachmaninoff, together with an aria and a group by well known Swedish composers. The enthusiasm of his welcome to a Worcester audience was well merited. His voice showed not a trace of his recent long and serious illness. Its richness, power and beauty are unimpaired.

The Worcester Daily Telegram said: "The widely heralded opera singer, Aroldo Lindi comes agreeably up to his press notices. His voice rich, warm, flexible, with a wide range and volume, won the audience from the first. He sang brilliantly; he sang softly; his tones rang out roundly filling every nook and cranny with a wealth of beautiful sound. The program was beautifully selected. It achieved an unusual variety, every group arranged to get the maximum of contrast in mood, rhythm and feeling in all of which Mr. Lindi proved himself a tenor of real charm, dramatic power and rich voice." The Worcester Evening Post commented: "Aroldo Lindi, the noted tenor, presented a program of choice selections and was enthusiastically received by a large audience. Mr. Lindi's voice is dramatic, clear and resonant. Having achieved world wide fame in opera, Lindi is seeking the laurels of a concert star and his success yesterday will certainly advance him to these heights over night."

### Melba Doff Sings for Americans

Melba Doff, American soprano, who has been with her sister, Stella, in Athens, Greece, for the last fourteen months, sang recently on board the S. S. Homeric when that liner called at Athens on its world cruise. Miss Doff was announced by the hostess of the steamer and sang for the passengers in the music salon. This was her first American audience, if such can be said, in Europe, and she received a fine ovation at the hands of her countrymen singing an aria from Bizet's Carmen. Her program included Vill de Nacht, by Bohm, La Teres from Massenet's Werther and Schubert's Vision. Stella Doff played artistic accompaniments.

Melba Doff has been chosen by Boukoff as one of the soloists for the season and sang with the Athens Symphony on April 10. On March 26, at the Odeon, she sang a Beethoven program. This coming season will see the Doff sisters on their way to Italy, where they will spend several months.

### Paul de Marky to Teach This Summer

Paul de Marky, pianist, returned the other day from Canada where he has been playing some concerts and doing a limited amount of teaching. Mr. de Marky, by request, will hold a master class in New York during the summer. He is under the management of R. E. Johnston.

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# LHEVINNE

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## NEW YORK

The pianist was in remarkable form, his fingers flying over the keys with speed, great even for him.—*American*, January 17, 1927.

Mr. Lhevinne's fabulous technic has seldom shone more resplendently and his art is steadily deepening on the poetic side. It was in every sense great playing that he did yesterday evening.—*Telegram*, January 17, 1927.

Mr. Lhevinne was in remarkable technical form, with dexterity apparently knowing no speed limit, impeccable polish and the songful tone he is wonted to display.—*Herald Tribune*, January 17, 1927.

In Chopin's "Butterfly" etude, his right hand fluttered over the keys like a huge white moth, and his performance of the Etude in Sixths excited pianists in the large audience to transports of admiring despair.—*Evening World*, January 17, 1927.

The intermission was really no intermission at all, so busy was Mr. Lhevinne answering the demands of his admirers for more and yet more. . . . Seldom is an artist accorded such a spontaneous tribute.—*Brooklyn Citizen*, January 17, 1927.

## ST. LOUIS

The rendition (Beethoven Concerto) was a veritable triumph of pianistic expression and *accordance* with orchestral support.

The same is true even in a greater degree of Mr. Lhevinne's playing of the Liszt E flat Concerto, in which his tremendous reserve power found new utterance. Putting his ultimate best skill into the rendition of the Scherzo, he caused the instrument to sing an insinuating song of gladness.—*Post-Dispatch*, January 6, 1927.

Aroused a veritable frenzy of enthusiasm.—*Star*, February 5, 1927.

## CHICAGO

One of those intended by nature to play the piano. . . . Mr. Lhevinne made the piano sing so that those of us who knew the song could feel the lilt of the words while the ornamentations were embroidered with a delicacy like the whispering of the leaves.—*Post*, January 11, 1927.

I heard almost the entire program, and there was for me nothing but unalloyed appreciation.—*Evening American*, January 11, 1927.

Some of the most beautiful and reposeful playing that has satisfied Chicago ears since the great Russian was last heard here.—*Journal*, January 11, 1927.

## LONDON

He persuaded us . . . that the race of giants has not yet ceased to exist. . . . This pianist is master of every kind of touch, from the most feathery staccato to a sforzando like the burst of a machine gun. . . . From whatever mental point of view one regarded Josef Lhevinne's playing, it was found to be superlatively fine. . . . The recital was a complete joy from beginning to end.—*Daily Telegraph*, December 13, 1926.

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## MANNES SCHOOL ANNOUNCES AN IMPORTANT INNOVATION

**Department of Cultural Studies Under Distinguished Scholar and Author Announced for Next Season at New York School**

An innovation of much significance in music study is announced for next season at The David Mannes Music School, whose faculty of fifty members, under the directorship of David and Clara Mannes, includes many distinguished artists. This is the instituting of a Department of Cultural Studies, to be conducted by Donald B. Clark, enlarging the scope of a school which has expanded continually since its founding in 1916.

The school's announcement states that "the directors of The David Mannes Music School, believing that the need of the music student is a cultural background against which his own particular art and technical proficiency may develop, will establish with the season of 1927-28 a Department of Cultural Studies," and designates the courses as "an introduction into the essentials of philosophy, psychology, the great tradition of English letters, and the spirit of the period of highest French and German culture."

Mr. and Mrs. Mannes have planned for some time the addition of such a department to the general music courses at their school. In securing Mr. Clark as director of the new courses they have been fortunate in finding in one man the brilliant attainments which, in the final consideration, are necessary for the best development of the student.

Born in Italy, Mr. Clark was educated in Germany, receiving degrees there and also in this country from Westleyan and Harvard universities. At present on the literary staff of the San Francisco Argonaut, he was assistant in philosophy at Harvard University a few years ago and, later, at the University of California. He holds the distinction of having lectured on quite another subject, that of the History of Music and Symphonic Analysis, at Mills College. In 1924 his Letter of Christopher Columbus, translated from the Latin and supplied with an introduction, was published by Grabhorn. Notable as a philosopher, music scientist, translator and editor, Mr. Clark is also known as a poet, having contributed verse under various pen names to The New Republic, The Dial, Secession, The Argonaut and other publications. He is a student of many cultures, especially of the German, French and Italian.

Mr. Clark's ideas of education are particularly sympathetic to Mr. and Mrs. Mannes and in accordance with their best efforts for the individual, as against the standardized training of the music student. The classes, therefore, will be limited to a few students. Mr. Clark has watched with interest, both here and abroad, the methods of education employed at universities and conservatories. An interview with him brought forward something of those ideas formulated during years spent on both continents, ideas of individuality such as would be expected of a man so exceptionally talented and accomplished.

"From the standpoint of the technical musical education," said Mr. Clark, "there is one thing which has been neglected largely in the past. It is the necessity of plowing up the rich soil of the musical mind in furrows which stir the loam to its core. It is the necessity of awakening the mind to the human richness of music on a background of the great humanistic traditions in allied fields—of giving the student who is devoting himself to a great art the opportunity of seeing it in relation to other, by no means alien, subjects. In brief, it is the supplying to the musician a background in matters which, independent and self-sufficient though they may be, enrich his human experience and his human development, and thereby react on the quality of his whole mind and illumine the field of his musical understanding and achievement.

"The material offered in the courses and the amount of time which can be spent upon it are limited by the fact that the student is specializing in music. It has been necessary, in planning the department, to choose a practicable number of subjects and to consider treating the subjects in essentials. So philosophy comes to give a rational orientation to the individual as a thinking being; psychology contributes a scientific analysis of our growing knowledge of human intelligence, emotion, action; a study of English literature, in poetry and prose, offers knowledge of an art allied with and yet sharply differentiated from music; and contact with the highest product of the literary and critical minds of France and Germany opens another world of understanding.

"The method of study will be that of personal contact and personal development. It is clear that the treatment must be as simple as possible, yet as essential as can be wished; it must begin with few presuppositions; it must fit itself to the individual and his gifts, offer itself to him as an aid to initiative rather than as the usual academic substitute for creative research and activity.

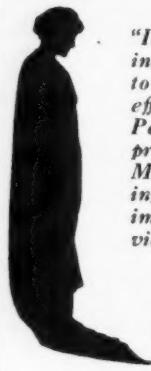
"There will be discussion, lectures, papers and free intellectual contributions by the students who are to come in contact with the living, though disciplined, flame of the mind,

rather than to paw over dissections from subjects that have been choked to death with dust."

The David Mannes Music School's faculty of fifty teachers includes Katherine Bacon, Howard Brockway, Fraser Gange, Scipione Guidi, Edwin Ideler, Ralph Leopold, David Mannes, Alix Young Maruchess, Simeon Rumschitsky, Lieff Rosanoff, Felix Salmon, Paul Stassovitch, Frank Sheridan, Rosario Scalero, Hugh Porter, Greta Torpadie, Anne Marie Sofravy and Wolfe Wolfson. The school was established in 1916 along lines of individuality held for many years by David and Clara Mannes, distinguished sonata players. Earlier this season Mr. and Mrs. Mannes received the decoration of Officers of Public Instruction from France in recognition of their work as artist-educators.

### Beethoven Meeting at Master Institute

In observance of the centenary of Beethoven's death, The Pathseekers, the student organization of the Master Institute of United Arts, New York, held a meeting on March 27 at which the speaker was Esther J. Lichtmann, pianist and teacher and member of the faculty of the Institute. Miss Lichtmann chose as her subject Beethoven's Message. Outlining Beethoven's life, she pointed out the spiritual ascent of Beethoven's work, the steady dedication to the highest laws of creation and beauty, despite the external impediments which he had to face. The great contrast between the loneliness, the bitterness of his external life, and the exaltation and bounty of his inner being, the steady vision which enveloped him and which gave him a superhuman power of creation rarely equalled through the ages, was splendidly brought out in Miss Lichtmann's talk. The speaker showed how no man had been more the instrument of spiritual fire or a finer medium for those principles



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*The Brooklyn Daily Eagle said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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of beauty which exalt human life and make for universal brotherhood—a towering spirit possessed by a divine urge.

Following Miss Lichtmann's talk, the members of the Society presented a finely varied Beethoven program. The Pathseekers was founded for the purpose of mutual encouragement and intercourse between students of various departments. Meetings are held bi-monthly at which prominent members of various arts are invited to speak informally to the students.

### Churches Reëngage Dudley Buck Pupils

Many pupils from the New York studios of Dudley Buck have been reëngaged for church positions. Among them might be mentioned the following: Leslie Arnold, bass-baritone, Broadway Tabernacle, New York; Frank E. Forbes, baritone, Tompkins Avenue Congregational Church, Brooklyn, Temple Israel, Jamaica, N. Y., and Temple Israel, Far Rockaway, N. Y.; Lucy La Forge, soprano, Russell Sage Foundation Church, Far Rockaway, N. Y.; Alma Milstead, soprano, Calvary Baptist Church, East Orange, N. J., and Temple Israel, Jamaica, N. Y.; Millicent Robinson, soprano, Fourth M. E. Church, Brooklyn, N. Y., and Boardman Sanchez, tenor, Church of the Good Shepherd, Brooklyn, N. Y. Georgia Graves, contralto, has been engaged as soloist at the Fourth Presbyterian Church, New York.

### Sylvia Tell for Horner Institute

The Horner Institute of Kansas City Conservatory has issued an announcement of the engagement of Sylvia Tell, American premiere danseuse, who, beginning next season,

will head the dancing department of that up-to-date Kansas City musical institution.

Miss Tell is known internationally. She was formerly première danseuse with the Chicago Grand Opera Company; later held the same position with the San Carlo, and for the last two seasons, in addition to her numerous public appearances throughout America, she has been head instructor in dancing at the Cornish School of Seattle (Wash.). The coming of Miss Tell to Kansas City, will undoubtedly awaken interest in the ballet school of the Horner Institute of the Kansas Conservatory.

### PITTSBURGH, PA.

**PITTSBURGH, PA.—The Choir Ensemble Society of Pittsburgh, under the direction of Lyman Almy Perkins, was heard Sunday afternoon during the organ recital presented by Dr. Casper P. Koch, and broadcast over WCAE. Soloists with the ensemble are: Caroline A. Bracey, soprano; Flora Young, mezzo-contralto; Mrs. L. Wallace Ohl, contralto; Arthur Ray Davis, tenor; Owen W. Moran, baritone; and E. Clair Anderson, basso. Mrs. J. R. MacGregor accompanied at the piano.**

**The Pennsylvania State Convention of the National Federation of Music Clubs met in Pittsburgh for three days with Mrs. W. C. Dierks of Pittsburgh, president of the state federation, presiding. A feature of the convention was the recital Wednesday night in Carnegie Music Hall by Lambert Murphy, tenor, and Catherine Wade-Smith, violinist. National and state officials attended the convention with Mrs. F. F. Rohrer of Pittsburgh heading the local delegation. The departments of Music Hall and Library of the Carnegie Institute took part in the centennial commemoration of the death of Beethoven. The Institute cooperated with the American national committee on the Beethoven anniversary, of which George Eastman of Rochester, N. Y., is chairman.**

**Maria Jeritza, noted Metropolitan soprano, was heard in a recital in Syria Mosque, her first program in this city in two years.**

**Unusually interesting were the programs played by the New York Philharmonic Orchestra, conducted by William Furtwangler, in Syria Mosque.**

**Oscar Shumsky, sensational boy violinist, was heard in two concerts at the Young Men's and Women's Hebrew Association. The first concert was for children and the latter for the general public.**

**Mrs. James Stephen Martin gave a reception at her home, 6201 Walnut street, honoring Mrs. W. C. Dierks, president of the Pennsylvania Federation of Music Clubs.**

**The first of a series of two recitals was given by the students of the department of music at the Carnegie Institute of Technology, in the theater of the College of Fine Arts. The recital was free to the public.**

**A Beethoven concert was given in Carnegie Music Hall by the students' orchestra of the department of music of Carnegie Institute of Technology. Dr. Karl A. Malcherek, professor in the department, conducted the orchestra of seventy pieces.**

**Louis Karzis, operatic tenor, featured a joint concert with Elias Breeskin in Carnegie Music Hall recently. Mr. Karzis is now a resident of Pittsburgh. Mr. Breeskin, violinist, who toured three years with the late Enrico Caruso, is also a Pittsburgher.**

**The last program of the Art Society's fifty-fourth season was given by the New York String Quartet and Gitta Grordova, pianist.**

**The Carnegie Musical Club, including men's and the women's glee clubs of the Carnegie Institute of Technology, gave their annual home concert in Carnegie Music Hall. Alan C. Brenton, of Charleroi, Pa., was general chairman of the concert, and his assistants were James Robertson, Jr., of Edgewood; Wilbur Scott, of Monongahela and Carl Fry of Latrobe.**

### Leopold Returns from Western Trip

Ralph Leopold, pianist, has recently returned from an extended trip in the West of which some mention has already been made in the columns of the MUSICAL COURIER. In addition to the comments referred to it is of interest to learn that at Mr. Leopold's recital at the Illinois Woman's College at Jacksonville, Ill., the pianist was required to add encore after encore at the end of his program until it was necessary for him to be rushed to the station to catch his train. On this occasion he played a program beginning with Bach's Toccata and Fugue in D minor, as transcribed by Tausig, and including several works by Chopin, a sonata by Schytte, and a group of moderns—Debussy, Rachmaninoff, Arensky, Sauer and Tschaikowsky-Grainger. The same program was given at the Mount Carmel Academy at Wichita, Kans., with equal success.

### An Ivy Covered Shack Selling Fast

The new ballad, Just An Ivy Covered Shack, by Carl Rupp and Morey Davidson, is scoring a rapid and lasting success wherever it is sung. It is a favorite on the air.

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# EDWARD JOHNSON

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**—1927 to 1928**

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 THREE YEARS

**1927**

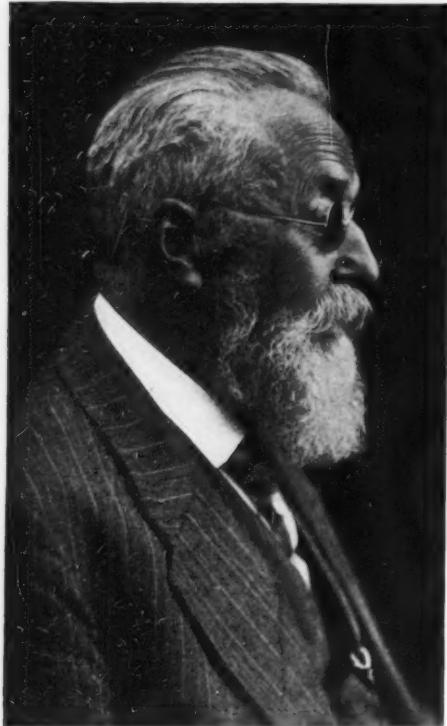
January	Metropolitan Opera Co.
February	
March	
April	
May	Cincinnati and Evanston Festivals and Concerts
June	
July	
August	
September	Ravinia Park
October	
November	
December	
<b>1928</b>	
January	Metropolitan Opera Co.
February	
March	
April	

Mr. Johnson will be available for concerts  
 only in October, November, December, 1927



**Otokar Sevcik Celebrates Seventy-fifth Birthday**

There is today hardly a noted violinist who did not in his student years play some work by the great Bohemian violin teacher, Otokar Sevcik, and today nearly every teacher of the violin uses for the purpose of developing his pupils' technic the method of "the father of modern violin playing." Fifteen years ago the public was satisfied if a professional



OTOKAR SEVCIK

musician could play a violin concerto by Spohr or de Beriot, but the Sevcik school opened undreamed of perspectives and hundreds of violinists who graduate from there possess a technic which places within their reach the works of Paganini. Many of the greatest violinists of our time are the direct pupils of Sevcik and it is only necessary here to name a few of them: Kubelik, Kocian, Ondricek and Wilhelmj.

New and revolutionary is Sevcik's Violin Method for

Beginners, op. 6. All other violin methods start with the C major scale, but Sevcik based his work on the so-called half-tone system by which the fingers are placed on all of the strings in the same position. This system has since been adopted by many other modern violin methods and the great majority of violin students today learn the foundation principles of the art by this method. Other technical problems are touched upon in the Method of Violin Technic, op. 1, and Studies for the Bow, op. 2, which includes four thousand bowing exercises. Then there is Sevcik's Forty Variations for the Application of the Springing Bow, op. 3; Trills, Position Changes, Scales and Doublestops, op. 9.

Sevcik may look back upon an unusually active life in which he has enjoyed many honors. After his graduation from the Conservatory of Prague at the age of eighteen he became concertmaster at the Mozarteum in Salzburg. Three years later he became concertmaster at the Comic Opera, Vienna, and after successful tours in Russia he became professor of the violin at the Royal Russian Music School in Kiev, and, finally, director of the violin department of the Conservatory in Prague. His reputation spread throughout the entire world and hundreds of violinists came from all countries to enjoy the benefit of his method. A number of his famous pupils are known in England and America and many of the most famous virtuosos of both countries have him to thank for their success.

Sevcik is now an old man but is still active in teaching and with untiring energy continues with his life's work. He celebrated his seventy-fifth birthday on March 22.

**Mannes Concerts at Museum End**

This season's Metropolitan Museum of Art concerts came to a close March 26—the anniversary of Beethoven's death—with a program of exceptional beauty given by the symphony orchestra under David Mannes. An audience of 7,500 gathered on the rainy night to hear the Marche Solennelle of Tschaikowsky, the Prelude to Lohengrin, excerpts from Parsifal and, after the intermission, Beethoven's Fifth Symphony, the Theme and Variations from the A major quartet, and the Coriolanus overture. Mr. Mannes and his players were paid the tribute of many minutes applause at the close of the program. Of the two series given this year, the first drew an aggregate audience of about 31,000, and the second of about 35,000. The first series was provided for by John D. Rockefeller, Jr., and the second by the Juilliard Musical Foundation, Henry Walters and Edward S. Harkness.

**Alma Peterson Successful in Opera**

Appearing as guest artist with the Philadelphia Civic Opera Company, Alma Peterson, soprano, is proving a great favorite. After her recent appearance as Elsa in Lohengrin, the Philadelphia critics paid her the following compliments: "Alma Peterson made a fine impression as Elsa, singing with much charm of style, beauty of tone and giving an appealing performance dramatically. It was an impersonation that exhibited great depth."—(Philadelphia Inquirer); "Miss Peterson was a tall and imposing Elsa . . . The lovely quality of the soprano's voice was most in evidence in Elsa's



ALMA PETERSON

song to the wandering breezes, from the balcony, in the second act, and she put fervor into the scene in the third act." (Evening Bulletin); "Miss Peterson was one of the most appealing and attractive Elsas seen for some time . . . she was a continuously beautiful vision." (Philadelphia Record).

The popular soprano is constantly in demand as recitalist also. On April 17 (Easter Sunday) she is engaged to sing at the Chicago Athletic Club; 27, for a recital at Eau Claire (Wis.); 28, to sing in Elgar's St. Olaf at Lawrence (Kans.), and, 29, in Elijah at Waterloo (Ia.). Miss Peterson is re-engaged for the summer opera season at Cincinnati where she will sing the leading roles in Aida, Trovatore, Lohengrin and Tannhäuser.

**Rudolf King Busy in Kansas City**

Rudolf King has had a busy season in Kansas City, Mo., giving piano instruction and appearing in concert in the vicinity of his home city. He also has given three recitals over WDAF, the radio station operated by the Kansas City Star.

## Some Careers in Singing are built upon the exploitation of one or two of these FIVE CARDINAL POINTS:

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CHARM

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DOROTHY GEORGE

(Mrs. Arthur Wilson)  
MEZZO-SOPRANO

"Miss George has sung before and been well received in Jordan Hall. (Debut a year previous). Last evening served but to confirm previous favorable impressions. The program showed a careful intelligence. Not a cheap or ordinary song stood upon it . . .

"To a program thus planned, Miss George brought A BEAUTIFUL AND FLEXIBLE VOICE, A WIDE RANGE OF VOCAL EFFECT, A HIGH DEGREE OF INTELLIGENCE, and TELLING DRAMATIC ABILITY.

"Her voice is remarkably even through ALL ITS REGISTERS. She is EQUALLY AT EASE in smooth, sustained, lyric passages and in dramatic outbursts. Whether tone be PASSIONATELY RINGING, as in many a climactic measure last evening, whether it be gently soothing, quality remains the same, of RICH, WARM, GLOWING TIMBRE.

"Miss George enters into the very spirit of each of her songs—the simplicity, the folk character of the Scotch songs, the narcotic effects of 'Träume,' the over-grown humors of Strauss, the attempted titanism of Schönberg, the lyricism, the contrasted drama of Faure, the brilliancy and sparkle of Chabrier—ALL WERE HERS.

"Through it all as background, indeed, enveloping the entire work of the evening, was the GRACE, POISE AND CHARM of MISS GEORGE'S PERSONALITY. SELDOM DOES ONE MEET GREATER."

—Boston Transcript, Oct. 27, 1926.

"Miss George sang yesterday with ALL THE EXCELLENCE THAT ARE WIDELY RECOGNIZED IN HER WORK. She appeared, too, to have tried successfully, in a year's time, to add more warmth to her voice and a longer range of color."

—Boston Herald, Oct. 27, 1926.

"Miss George's interpretations throughout showed sedulous attention to detail. She uses her voice as one to whom words and music are of equal importance."

—Boston Globe, Oct. 27, 1926.

"The soloist (People's Symphony Orchestra), Miss Dorothy George, sang the air 'O mio Fernando' with BEAUTIFUL QUALITY OF TONE and FULL UNDERSTANDING OF THE MOOD AND STYLE OF THE MUSIC."

—Boston Globe, Nov. 29, 1926.

Miss George's management is AARON RICHMOND Concert Direction  
Pierce Building, Copley Sq., Boston, Mass.

Miss George for five years has been under the care exclusively, both in voice and expression, of The Studio of Arthur Wilson, 905 Boylston St., Boston.

**What They Teach at Chicago Musical College**

"How many studies can students take at a school like the Chicago Musical College?" wrote a lady recently from Muncie (Ill.) to the MUSICAL COURIER. The answer follows: A student can study the following at the Chicago Musical College: piano, voice, violin, church organ, moving picture organ, violin, cello, viola, harmony, composition, counterpoint, orchestration, musical literature, canon and fugue, repertory, interpretation, opera (comprising repertory and action), art of accompanying; teacher's normal courses, in piano, violin and voice; class for violin instruction, band and orchestra instruments; courses for supervisors of orchestra and band music, orchestra and band ensemble, public school music, choir and choral conducting, English literature, history of education, esthetics, history and appreciation of music; a concert, chautauqua and lyceum course; harp, French, Italian, German, harmonica; toe, ballet, interpretive, classic and folk dancing; ensemble playing, expression, acting and dramatic art, clarinet, saxophone, double bass, harmonic ear training and keyboard harmony, musical appreciation, sight reading, ear training, vocal art and literature, mandolin, guitar, ukulele, all orchestral instruments besides those already mentioned, and if there is anything else taught in music that is not here mentioned, the fault is not that of the Chicago Musical College, but ours, as everything pertaining to music is taught at that school which has for its motto "A School of High Standard."

It may be that the lady in Muncie would also like to know the names of a few teachers to be found at the Chicago Musical College this summer. Arranged alphabetically there are to be found in the piano department the names of Maurice Aronson, Viola Cole-Audet, Mr. and Mrs. Moses Boguslawski, Gordon Campbell, David W. Guion, Max Kramm, and C. Gordon Wedertz. Added to these are the names of Percy Grainger and Alexander Raab. In the voice department one finds Pasquale Amato, the two Arimondis, Richard Hageman, Florence Hinkle, Lucille Stevenson and the president of the school, Herbert Witherspoon. In the violin department are Leopold Auer, Max Fischel, Maurice Goldblatt and the distinguished virtuoso, Leon Sametini. The church organ has two excellent teachers, Charles Courboin and C. Gordon Wedertz. The moving picture organ boasts of Charles H. Demorest, Helen Greenbaum and Henry F. Parks.

**Cleveland Institute Notes**

CLEVELAND, OHIO.—The first announcement from the Cleveland Institute of Music presaging the newest growth of the constantly enlarging conservatory is of a Public School Music Supervisors' Course to begin with the fall term of 1927. The course will be a four year one, offering intensive and comprehensive teacher-training, covering the



RUSSELL V. MORGAN

student's academic and musical education. It is being given in conjunction with the Cleveland School of Education and Western Reserve University and leads to a degree of Bachelor of Music Education, conferred by the University.

Russell V. Morgan, who will be in charge of the course, is director of Public School Music in Cleveland. Until now the state of Ohio has not required a four year training period of its music teachers. The new course at the Institute coincides with a new state ruling beginning in the fall making that period compulsory, and meets with all the educational and musical requirements of the Teacher Training Department of the State of Ohio. It includes approximately sixty hours of applied and theoretical music training, thirty hours of general and subject educational methods and thirty hours of regular college work. The course provides for training upon one instrument of each of the string, woodwind and brass choirs of the orchestra, and the selection of some major applied subject as voice, violin or piano. Very definite provision is made for a study of tests and measurements in the work of conducting bands, orchestras and instrumental classes in the public schools.

The course offers opportunity for observation work among pupils, and the actual experience of practice teaching. Thus a teacher is thoroughly prepared not only with the knowledge of the special subject which she must transmit to her pupils, and a general knowledge of all the subjects of education, but also with a means of transmission. D.

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**RAY HUNTINGTON**  
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Mr. Amato, Prof. Auer, Mr. Boguslawski, Mr. Courboin, Mr. Demorest, Mr. Grainger, Mr. Hageman, Mme. Hinkle, Mr. Parks, Mr. Raab, Mr. Sametini and Mr. Witherspoon have each consented to award Free Scholarships, of two private lessons weekly each, to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. Free Scholarship application blank on request.

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Teachers' Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory and Master of Oratory are conferred by authority of the State of Illinois, at the end of each summer session, upon professionals who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

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College Building)HERBERT WITHERSPOON, President  
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## PHILADELPHIA

PHILADELPHIA, PA.—The chief feature of the concerts given by the Philadelphia Orchestra, March 18 and 19, was the first performance anywhere of Rachmaninoff's Fourth Concerto for Piano and Orchestra, and Three Russian Songs, sung in Russian by chorus of contraltos and basses from the Mendelssohn Club assisted by the orchestra. Mr. Rachmaninoff played his concerto, which, in itself, was very interesting in that it was very different from his other concertos and leans more to the modern harmonies but not at all disagreeably so. Both piano and orchestra parts are beautiful and the orchestra under Dr. Stokowski played splendidly. The first, of the Russian songs, The Drake and the Duck, was sung by the basses; the second, Oh! My Johnny, by the contraltos; and the third, Powder and Paint, by both basses and contralto—all with orchestral accompaniment. The last was especially entrancing and was greeted with great enthusiasm. The chorus did excellent work, as of course the orchestra did also. The one purely orchestral number given was the Overture-Fantasy, Romeo and Juliet, by Tchaikovsky, which was superbly read and played by Stokowski and his men.

The last concert of the season at the meeting of the Chamber Music Association was the occasion of the second appearance in this year's course of the London String Quartet before a large audience which has learned to expect ensemble playing of a very high order and certainly was not disappointed. Opinions might vary as to which was the most enjoyable, the Beethoven String Quartet in B flat major, op. 18, No. 6, the first on the program, or the Schubert Quartet in D minor, which, with a Menuetto by the Italian composer, Scontrino, as an intermezzo, made up the program. Judging from the applause which the Schubert work received and the spontaneous greeting of approval after the playing of the Menuetto, one would be led to decide the opinion was unanimous in favoring these as played best. Not so, however. The Beethoven was equally well done, but in its character had not the appeal of the Schubert, and being among his earlier compositions, while beautiful in content, has not the stupendous power and richness of the Great One, while Schubert's is one of the most stupendous examples of quartet writing. The perfection of tone, blending of same, phrasing to the point of exquisite finish, the observance with ease and smoothness of every conceivable nuance, are all so fixed in these players that with the releases and attacks, strengthened by the return of its own cellist (though it must be remembered Horace Britt did some excellent work as substitute) this organization gave a performance to be remembered as a real musical feast.

The March 20 concert in the series of the Penn Athletic Club Musical Association, was that of Carlos Salzedo and his Harp Ensemble, six young women, with Marie Miller as first harpist and Elsie Sorelle, second. The result was a complete and delightful surprise, for a majority rather expected a somewhat tiresome evening with melodies made mostly with endless arpeggios no matter how lovely the harp tones. Instead, the audience was treated to a unique revelation as to what can be accomplished with a harp ensemble, as was evidenced particularly in the playing of Bach's Sixth French Suite and in the Debussy group, notably in La Cathedrale Engloutie. The possibilities of the harp as a solo instrument in the hands of such an unexcelled harpist as Mr. Salzedo were greatly enhanced even beyond his own playing by his rendering of a group of his own compositions. These were Mirage, Fraicheur, Iridescence and Whirlwind—beautiful musical impressions, somewhat modern in harmonic treatment and changes in tonality but by no means to the point of crashing a beautiful melody

into bits, and moreover a valuable addition to the rather scant library of compositions for solo harp. Miss Miller gave an excellent rendition of a Chorale and Variations by Widor with Mr. Salzedo at the piano.

Among the many commemorative programs being given in honor of Beethoven was an interesting one offered by the Philadelphia Music Club at its regular meeting on March 22 in the ballroom of the Bellevue-Stratford. The program was arranged by Frances McCollin, who also prepared a brief but comprehensive paper about Beethoven—not dry facts as to the dates of his birth and death, but dealing rather with his spiritual qualities as revealed in his masterpieces. The paper was read by the club's president, Mrs. Edwin A. Watrous, and added much to the enjoyment of the succeeding numbers. The Sonata for Violin and Piano, No. 5 in F major, op. 24, was finely played by Alfred Seyden, violinist, and Arthur Hice, pianist. Logan Fitts, tenor, sang Adelaide, opus 46, well, with Rosetta Samuel French at the piano. Dorothea Neebe Lange played the Rondo a Capriccio, opus 129 (On a Lost Farthing) beautifully, revealing a remarkable technic so necessary for this difficult number. Scotch and Irish Songs, opus 108, were splendidly sung by the following: Theodore Bayer, baritone; Minerva Rose Chadwin, soprano; Logan Fitts, tenor; and Ruth Montague, contralto. Mrs. Chadwin, Miss Montague and Mr. Bayer were also heard in a pleasing trio. These were all well accompanied by a trio consisting of Fannie Sharfin, violin; Catherine Conant, cello, and Mildred H. Ackley, piano.

Reba Patton, lyric soprano, who has given several previous successful recitals here, was heard again in recital in the Academy of Music Foyer. Her program, consisting of twenty numbers, was such as to tax a singer of long experience, but Miss Patton sang with ease to the very close, in a high, clear voice, which is also good in the lower registers. The first group consisting of Italian songs, closed with a fine rendition of Pace Mio Dio, from Forza Del Destino. The group of French songs was perhaps best of all and seemed especially suited to Miss Patton's voice. Among numbers by Duparc, Liszt, Saint-Saëns, Bachelet, Bizet and Charpentier, the outstanding ones were L'Invitation du Voyage by Duparc, Oh Quand je dors by Liszt, a very rhythmical interpretation of Ouvre Ton Coeur by Bizet, and an excellent rendition of Depuis le jour from Louise. Adelaide by Beethoven was well done, introducing the group sung in English. Among them were several difficult Russian numbers—Eastern Romance by Rimsky-Korsakoff, Over the Steppe by Gretchaninoff and Two Folk Songs of Little Russia arranged by Zimbalist (the last two splendidly done). Others were Snow by Sigurd Lie, Feast of Lanterns by Bantock, The Hills of Gruzia by Mednikoff, Dream King's Daughter by Bainbridge Christ, and the inspiring Hills by La Forge, which closed the program. The audience was large and very enthusiastic. Miss Patton was presented with numerous beautiful baskets and bouquets of flowers. Mary Miller Mount, at the piano, contributed greatly to Miss Patton's success by her artistic accompaniments, many of which were exceedingly difficult, but all played with an ease and power delightful to hear, while her very manner communicates confidence and poise to the soloist.

M. M. C.

## Palmer Christian a Busy Organist

Palmer Christian, American concert organist, has spent considerable time the past few weeks on trains. On February 27, he appeared in Dallas, Tex., in a recital for the Supervisors' Conference of the National Education Association; March 3 and 4 he played two dedicatory recitals on the new organ in the High School Auditorium in Tulsa,

Oklahoma; March 14 he played in Kimball Hall, Chicago, as the second attraction of a series of three under the auspices of the National Association of Organists and the American Guild of Organists (the other two being Courboin, Belgian-American, and Vierne of Notre Dame, Paris); March 27 he dedicated an organ in St. Paul's Church, Jackson, Mich.; March 20, a dedicatory recital at Rutgers University, New Brunswick, N. J.; April 3, Princeton University; April 5, Wellesley College, and on April 8 at the Wanamaker Auditorium in New York.

## Hazel Dieseth Teaching at MacPhail

MINNEAPOLIS, MINN.—Hazel Dieseth is one of the most successful singing teachers on the faculty of the MacPhail School of Music in Minneapolis. After many years of study in New York and London she began building her reputation as a teacher, quickly establishing herself at the



Gene Garrett photo

HAZEL DIESETH

top because of the exceptional progress made by a large class of pupils who came under her direction. She will teach throughout the MacPhail summer session, giving private lessons and a course of class instruction in the development of correct singing.

In a program recently given with orchestral accompaniment, many of her artist-pupils were heard in operatic arias, duets and quartets reflecting great credit on their teacher. Miss Dieseth is constantly on the look-out for opportunities to place her students in professional engagements and consequently they are to be found holding positions in the operatic, concert and teaching field.

Frantz Proschowsky, Frederick Southwick, Frank Bibb, vocalist, and George Liebling, pianist, have been engaged for the summer session of the MacPhail School of Music. An intensive course in public school music and dramatic art has also been arranged.

## Avitabile Pupils in Recital

The handsome Steinway Salon was filled April 2 by listeners eager to see and hear eleven pupils of Salvatore Avitabile in an operatic program, many of these young singers being well advanced in the vocal world. Since Marion Talley's debut and success (she studied with Maestro Avitabile) many young women have sought this master, whose large experience and knowledge, splendid musicianship and amiable personality place him high among metropolitan instructors.

Anne Murphy showed promise in arias by Puccini and the Kiss Waltz, and Helen O'Leary gave pleasure through her singing of a Thomas aria and Campbell song. Lucille Saul sang Caro Mio Ben and Grieg's I Love Thee with ardent expression, and Anna Malinovska's clear German enunciation, handsome appearance and fine voice combined to make her successful in Schubert and Brahms songs. Martha Gale handles her voice well, and was applauded for her excellent singing of the La Boheme aria and Romeo and Juliet waltz. Sophie Robinson's singing of songs by Massenet and Nevin displayed a voice of unusual dramatic expressive quality, further heightened in her effective singing of Pace Mio Dio; warm applause followed. Rita Gambaruto sings with vocal ease (all the Avitabile pupils do that), and showed her definite gifts in a Mozart aria and song by Clark. Edith Nagler is one of the best, and was warmly applauded after her appearances in songs by Schubert and Massenet, and in the La Boheme aria. Althea Gray is a singer of fine accomplishment as well as future promise, proving this in the Louise aria and songs by Roland and Tosti. The closing trio, a scene from Cavalleria Rusticana, enlisted Pauline Turso, Sophie Robinson and F. DeAngelis in an ensemble of splendid performance, the professional style of the three artists making big effect.

Flowers in profusion were handed all the singers, a special big basket being presented Maestro Avitabile by his pupils. The large audience greatly enjoyed the evening, marked also by the musically accompaniments played by Signor Avitabile, which gave every singer support and confidence.

## Paulist Choir Benefit

The choir of Saint Paul's Roman Catholic Church at Fifty-ninth Street and Ninth Avenue, under the direction of Father Finn, gave a concert at the Brooklyn Academy of Music on March 28 for the benefit of the choir. The concert was under the management of Everett D. McCooey, and Richard S. Byrne, and Mr. McCooey was one of the soloists. Father Finn's choir is already nationally known and certainly deserves all the support that can be given it.



"His earlier numbers were operatic, full of thrill and power."

*El Paso Herald.*

*Frederick Gunster.*  
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Yvonne D'Arle—Star of "Countess Maritza"  
Queenie Smith—Star of "Judy"  
Ethel Louise Wright—Star of "Rose Marie"  
Anne Yago, leading contralto of "St. Louis Municipal Summer  
Opera Co." 1927  
Claire Madjette, prima donna of "Atlanta Municipal Summer  
Opera Co." 1927  
Chas. Carver, leading basso of "The Vagabond King"  
Bartlett Simmons, leading tenor of "The Great Temptations"  
Emmie Niclas, leading Soubrette of "The Student Prince"  
Elmira Lane, Soubrette of "The Desert Song"  
Patricia O'Connell, Soubrette of "The Desert Song"

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### PUBLIX TOURS

Olive Hutchinson } Prima  
Anne Balthy }  
Betty Lawrence } Donnas

"The Twelve Liebling Singing Girls" began a five months' Publix tour on April 2nd at the Paramount Theatre, New York.

"The Liebling Octette" is engaged for the Shubert "Circus Princess" production.

"The Liebling Sextette" began a tour at the Detroit Capitol Theatre on March 28th.

### RECENT STUDIO NEWS

Beatrice Belkin engaged to sing "Nanette" in National Federation Biennial performance of "Falstaff," April 21st, Chicago.

Stella Norelli engaged to sing "Lakme" and "Faust," San Francisco Opera Co., May, 1927, and engaged to sing "The Barber of Seville" and "Fra Diavolo," Cincinnati Summer Opera Co., 1927.

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## SUCCESS OF ARTHUR WILSON'S VOCAL STUDIOS ATTRIBUTED TO ADVERTISING OF PUPIL'S SUCCESSES

Discussing professional advertising, Arthur Wilson, Boston teacher of singing, whose prestige notably increases with each season, spoke recently to a MUSICAL COURIER representative of phases of recent publicity to which he attributes much of his studio's success.

"Advertising is to be weighed in its relation to present day psychology and not tradition," said Mr. Wilson. "Tradition in many a field involving research and exploration is an anesthetic, at least a sedative. Mention of it relieves the acute distress felt by some upon hearing the words individuality and progress.

"Stereotyped professional advertising for long was impregnable in its bland monotony. To be ethically conservative, it was modestly self-effacing or deferentially dull. This might have served indefinitely had not a new school of experts, keen of vision as of pen, developed a style of exploitation for commercial products which was trenchant, explicit, illuminating, which aimed to get attention, interest, inquiry—and got all three.

"These men have something to say—and say it. They do not merely announce that they make an automobile or publish a book. They tell specifically what is their claim for its value, and tell it in a way which throws a general or personal interest about a thing which inherently may give little or none of either.

"You may say that the teacher already highly placed in public recognition needs only to announce his name with the location of his studio and pupils will continue to flock to him. It is true that momentum, a constituent factor in rhythm, is a powerful force. It is involved in the perpetuation of human habits, as it is in the molding of a declining musical phrase following a climax, but momentum is a decrescendo; alone it cannot maintain, even less renew itself. Occasionally its dying force needs a new punch.

"If a teacher of singing does not sing publicly—and barely privately, some of us fall within that odious category—then he has not that interest-quickenning medium of advertising, interest-quickenning, if he sings well. Aside from recounting the celebrity of his teachers and the range of instruction he offers with the results he guarantees, his chief material is the performance of his pupils.

"This season thus far, both in the Boston studio and in Providence, the increase in enrollment continues at a ratio of just four times that of last year. In Providence each Thursday, I have a schedule of fifteen half-hours ending at six o'clock, and all of them filled. There could be more but the day is long enough.

"In Boston it has become necessary to extend the facilities of the studio. I have asked Joseph Lautner, tenor, who



ARTHUR WILSON

gave a brilliant recital here last season who has been wholly under my care for over four years, and Louise Case Travis, soprano, to become associate teachers. Miss Case has continued her studies with me this season. For three years she taught in New York and at the Ithaca Conservatory under the personal supervision of Herbert Witherspoon.

"The extraordinary growth in interest in these principles of singing has been attributable in my opinion to the fact, first, that voices of mine have been observed to make striking progress during the last three years and that I have made this known through various valuable mediums of publicity, among them space in the MUSICAL COURIER."

of heart and brain. The tone which he brought from the piano was lovely, with great variety of color and delicacy of shading." As for Hutcheson's interpretation of the Liszt B minor sonata, Maurice Rosenfeld in the Chicago Daily News writes that the pianist read it "with the feeling of a man who has a poetic nature and who can interpret the imaginative thought as well as its dramatic and emotional message."

Mr. Hutcheson has been engaged as one of the soloists for the Ann Arbor Festival in May. During the months of July and August he will conduct a master-class at Chautauqua, N. Y.

### Else Harthan Arendt's Festival Engagements

Just as the May festival season is about to be ushered in, the numerous admirers of Else Harthan Arendt, soprano, are reminded of her popularity at this season. Her list of festival appearances includes: University of Illinois, University of Kansas, Kansas City Festival, Waterloo (Ia.) Festival, Richmond (Ky.) Normal Festival, North Shore Music Festival (Evanston, Ill.), and Milwaukee. Perhaps her most important May Festival engagement this season is the one at Spartanburg (S. C.), where she is to sing in cantatas and an aria with the Philadelphia Symphony Orchestra. The last week of May she returns to Kansas for some recitals.

Mme. Arendt recently sang to one thousand men at a banquet tendered the Bankers' Club and sang a re-engagement at the Illinois Athletic Club, Chicago.

### Praise for Radie Britain Compositions

The Dallas, Tex., Musicale of recent date published the following words of praise for the compositions of Radie Britain, gifted American composer: "Another Texan has achieved notable recognition in European and American musical circles in the person of Radie Britain. A musician's review of Miss Britain's compositions gives them most favorable comment, saying they are very original, rather modern and indicative of a highly developed musicianship. The songs are very refined and of the highest class, rather Schumann-like in style, although altogether original. Several artists have already prepared to use them in concert, and they will no doubt meet with merited success, as the elements of a successful song are all present in them. Texans are watching this young composer with great interest."

### Alfredo San Malo's Second New York Recital

The second New York recital of Alfredo San Malo, violinist, will take place at Carnegie Hall, April 25. A well selected program will be presented, with Walter Golde at the piano.

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**Alice Garrigue Mott Studio News**

It will be of interest to those aiming to attain the same success in opera as Teresa Gluck is enjoying to know that when her voice was sufficiently cultivated for the study of operatic roles this exacting work was entrusted by Alice Garrigue Mott—her teacher—to Ora McCord Wheatcroft. Mrs. Wheatcroft is well known for her knowledge of the operas—the full meaning of the text and music, with its correct tempi and tradition. Mme. Mott states that she cannot bring into a voice the necessary emotional tone color, and expression of interpretation, unless the singer is accurately versed as to the idea to be portrayed and the score has been perfectly learned. Each role that Mme. Mott gave to Miss Gluck and worked out with her all its vocal emotion, color and effects, was first correctly studied with Mrs. Wheatcroft, a successful coach who has received her entire training from such masters as Moranzone, Papi, Hasselmans, Knock and Tanara of Milan. She also is founder and co-director with Armando Agnini of the Wheatcroft Guild, with which organization Teresa Gluck appeared several times in leading roles. Mme. Mott states that no voice is ever fatigued or strained while working with this conscientious musician. At the New York studio of Mme. Mott, in the absence from America of Hans Morgenstern (who for many years in the past directed all the operas learned by her successful singers) Alberto Bimboni and Maurice Lafarge were associated with her in this special operatic work in Miss Gluck's education. Later Mr. Morgenstern, who formerly was conductor of the Metropolitan Opera and Hinshaw Opera companies and who has taught operatic roles to many famous singers of the world, returned to America and lent his valuable assistance to Mme. Mott in having Teresa Gluck ready before she left America for what proved a brilliant success at her debut as Nedda in Pagliacci in Italy.

**Canton, Ohio, Enjoys Gray-Lhevinne**

Two large audiences were drawn to hear the afternoon and evening concerts of Estelle Gray-Lhevinne at Canton, Ohio. The local impresario, Leslie Hanson, has written her management that a return appearance of the popular violinist would be eagerly welcomed. A review in the Canton Evening Repository said: "Gray-Lhevinne gave a brilliant and novel concert. She opened her program with the story of the Old Cremona and a tone test. Her work in the concerto was astonishing. This concerto demands a very facile technic which Mme. Gray-Lhevinne has to an unusual degree. The two ponderous numbers on her program were performed with an authority and finish that gave an added luster to each. There seems to be nothing Mme. Gray-Lhevinne cannot do with her violin and do easily. It would be impossible to overemphasize the poetic performance—here was an impetuous, vivid Habanera—then a moody thing which takes one from deepest dejection to an exuberance of spirit—a plaintive strain. Mme. Gray-Lhevinne's tone is a revelation for its velvety quality. The artist played with imagination and eloquence. She disclosed a creative ability."

Helen Welsheimer in the Canton Daily News wrote: "Life, all its sorrows and joys and tendernesses seemed to

sing in the art of Estelle Gray-Lhevinne, world famous violinist, who held her audiences captivated with the witchery of her bow at the two concerts. With charming intimacy of personality combined with complete mastery of her Cremona she made the exceedingly difficult numbers that she played seem simple to understand, showing exquisite delicacy of lighter phrasing, majesty of the heavy chords, brilliant technic, and a deep knowledge of musical values. With tones pure as a thread of spun gold, she surpassed as an interpreter of emotions, she herself being vibrant, sensuous, and harmonically a part of her instrument. One of the most unique and charming features of the program was her method of picturing the music before she played it, then carrying one into a magic realm while it unfolded."

Stella Norelli, coloratura soprano, of the Chicago Opera, has been engaged by the San Francisco Opera Company to sing Lakme and Marguerite in Faust. The Liebling Octette, consisting of the Misses Patterson, Miller, Colon, Savini, Gordon, Scheerer, O'Moore and New-

kirk has been engaged for the new Shubert operetta, *The Circus Princess*.

Claire Madjette, formerly of *Castles in the Air*, has been engaged as prima donna for the new Shubert revue, *A Night in Spain*, which opened on March 21 in Newark.

**New Harriet Ware Choral Society Concert**

The Harriet Ware Choral Society, forty singers conducted by Howard Savage, gave Harriet Ware's *Undine*, a lyric tone-poem, at the Plainfield, N. J., concert of the Symphony Society of that city, on March 7. The composer was present and was the recipient of floral offerings and other honors. Marion Meeker, soprano; Bruce Campbell, tenor, and Marguerite Van Zandt, pianist, collaborated in the work, the composer and performers being given a veritable ovation. Another signal honor is the fact that her Stars, known as one of her best songs, is to be given in choral form by the thousand voices forming the Newark May Festival Chorus, under Mortimer Wiske, on May 3. Of this work the Newark Evening News of March 9 said: "The new work by Harriet Ware, Stars, which will be a special feature of the program, was put in rehearsal last week, and Mr. Wiske predicts that it will be one of the most effective numbers ever presented on the Newark Festival programs; it is dedicated to the Newark Festival Association."

Miss Ware will begin a well booked tour of the Mid-west in May.

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"Is that rare thing among musicians, a pianist who dares to give original programs. Deering plays Debussy like a specialist in musical atmosphere."

*Redfern Mason, San Francisco Examiner*

"Played his program as masterfully as any of his colleagues whose names come quickly to mind. His full understanding and straightforward expression of the complex scores made them clear and pleasurable to his good-sized audience."

*Alexander Fried, San Francisco Chronicle*

"A large audience gave Mr. Deering a genuine ovation, with not one whit of forced applause of claque methods about it."

*Richard Spamer, St. Louis Globe*

"A master of his instrument. He has tremendous technical facility, a chiseled clarity of tone, and a feeling for the spirit of the composition he is presenting."

*San Diego Union*

"A modern pianist, sprung as it might be from the Puritans, part of him walking with them still; polished, nervously educated, sharpened by this recent device and that, as acutely aware as an Arthur Schnitzler or a Scofield Thayer. A rare and delicately adjusted artist, Henri Deering fully equipped in technic and the mature flow of artistic intuition; a perfect pianistic jewel for this rich setting. He plays Villa Lobos and Poulenc and Ravel and de Falla in a manner that seems authentic to himself alone, and a marvelously fine manner it is. Furthermore, this fin de siecle young American with European high-lights plays Debussy with a poetic subtlety and spiritual penetration one is not likely to hear surpassed."

*The Argonaut*



*Photo by Hagemeyer, San Francisco*

"His interpretations certainly possessed great clarity and the Brahms variations and Medtner's Improvisation were decidedly interesting, not only in themselves, but for the sound musicianship which outlined so significantly the fine craftsmanship of these compositions."

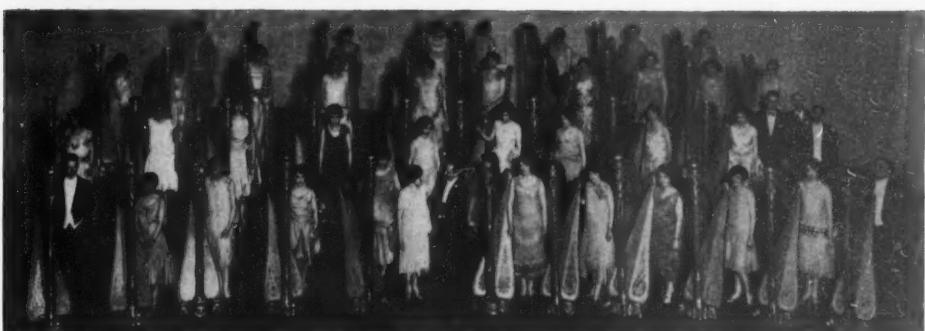
*W. J. Henderson, New York Sun*

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SEVENTH ANNUAL NATIONAL HARP FESTIVAL ORGANIZED BY THE NATIONAL ASSOCIATION OF HARPISTS, LOUISVILLE, KENTUCKY, MARCH 27-28.

From left to right: (first row) No. 1, William Cameron, one of the soloists of the festival; No. 5, Louise Schellschmidt-Koeche, president of the Indiana State Chapter; No. 6, Esther Metz, leading Louisville soprano; No. 7, Carlos Salzedo, national president of the N. A. of H.; No. 8, Marett Saverne, president of the Kentucky State Chapter and festival-convention manager; No. 9, Alberta MacCain-Gault, secretary of the Indiana State Chapter; No. 10, Clara Louise Thurston, president of the Chicago Chapter; No. 13, Van Veachton Rogers, national vice-president of the N. A. of H.; (second row) No. 10, R. J. Keenley, manager, harp department, Lyon & Healy; No. 11, Melville Clark, national treasurer of the N. A. of H.; No. 12, Dr. Frank C. Johnstone, manager, harp department, Rudolph Wurlitzer Co.; (third row) No. 1, Eleanor Carpenter, secretary-treasurer of the Kentucky State Chapter; No. 3, Emma Osgood-Moore, newly appointed organizer of the Wisconsin State Chapter; No. 7, Mrs. J. Will Franklin, vice-president of the Kentucky State Chapter.

**Francesco Daddi Interviewed**

Francesco Daddi, for many years a member of the Chicago Opera and tenor of many of the leading opera houses of the world, who nearly a decade ago opened a vocal studio in the Fine Arts Building, Chicago, was recently interviewed by a representative of the MUSICAL COURIER. When asked as to the advisability of students going to Europe, Mr. Daddi answered:

"A great deal has been written on this subject, many condemning young students for leaving home to go abroad before they are ready, yet the more written on that subject the more students seem to go to Europe. I do believe that it is well for a very advanced pupil to go abroad, but not for a young pupil. In everything we do we must look for parallels in order to find out whether we are right or wrong. Let us take the case of a young man or woman, student of a school of medicine! Will that student go to Europe to learn his profession? The answer is no. The student will be taught in one of our universities or colleges, then he will enter a hospital as an intern and then he may go to Europe to take a post-graduate course when already

a full-fledged doctor. That doctor will profit by going to Europe, visiting clinics and hospitals and seeing what the great masters of Europe are doing, not because we have no great doctors here, but because there are in Europe some celebrities whom young doctors like to consult.

"The trouble with our American student is that he loves to shop. He goes from studio to studio; however, I remember I had only one teacher of singing. From the rudimentary singing to the operatic stage, my studies were made with him. After I was on the stage I went to various teachers

one. One who has not had a lesson is easier to teach. I can make him do what I wish from the first; not have him say "my other teacher said this or that." The other teacher might have been an excellent teacher, but though I teach a large class of advanced students, I like to take a beginner from the infancy of the art and keep him to the finished product. Voice placing and training are fascinating. Then, too, when you take a pupil in the cradle of study you are apt to discover in what field of the art of singing that student will best fit. One may be better fitted for concert and recital than oratorio or opera, or one might be well suited for any of those fields, yet one must be prepared in one line at the beginning, as this is the day of specialists. Naturally, I accept advanced students. I coach pupils and professionals, and though I have been in opera for many, many years, I am a specialist in voice placing, rudimentary training for beginners. When those beginners are advanced students I coach them for opera and recital, but it has been rumored especially in Chicago that I refuse beginners; therefore, since you come to interview me, I take this opportunity to emphasize my specialty.

Another thing I would like to say in this interview is that neither the beautiful sky of sunny Italy, nor the foggy atmosphere of England, nor the rain of France, nor the snow of Russia has ever been responsible for the welfare of a talented student. The so-called artistic atmosphere can be found right here in America in the studios of many distinguished teachers. Many teachers have been inspiration for a student and we have right here in America as good teachers as there are in Europe. That a student goes to Europe to perfect himself or to get opportunities in grand opera is good, as we must say that in Europe there are more chances for a career than in America. Europe offers many opportunities that we do not give here. Operatic houses are numerous, while here there are so few as to be open only for ready products, if I may use the word, while in Europe they will give young deserving talents a chance to perfect themselves by getting the routine that is acquired only on the stage. But do not talk to me about atmospheric conditions in Europe! I have been in California and found the sun as bright as it is in Italy; Pittsburgh is as smoky and foggy as London; Chicago and San Francisco have winds that rival the Mystral or the Syroco, and the Canadian Rockies can be compared with the Alps. There is probably no city in the world that hears more music than New York, Boston, Chicago or Cincinnati, to speak only of a few large cities in America."

We had stayed with Mr. Daddi much longer than we anticipated, and as we know how busy he is we apologized for having taken so much of his valuable time when he said laughingly, "I am never too busy to see anybody. The trouble here in America is that everybody is in such a hurry. They want to accomplish things in a month that should really take a year, or they want to accomplish things in an hour that should take a day."

**William Simmons for Cleveland Institute**

The voice department of the Cleveland Institute of Music will have a new member during its summer session, June 20 to July 30. William Simmons, proclaimed by critics

and public as one of the foremost baritones on the concert



WILLIAM SIMMONS

stage today, joins the staff of artists at the Cleveland Conservatory. He will offer a special course in song repertory as intensive study for professional and advanced students; voice concerts in an annual recital series; and class and private lessons. The master class is a two-hour class lesson weekly, and limited to only twelve active students, with a few listeners permitted to attend. Other master classes in piano, violin and cello repertory will be part of the summer school curriculum. Each year the Institute presents its well known concert artist members in a series of historical recitals covering musical literature for voice and instruments from early to modern times. Voice concerts during the summer session will be given by Mr. Simmons, who will illustrate the history he traces with works of the old Italians; then Handel, Bach, Schubert, Schumann, Franz, Wolf, Strauss, Faure, Debussy, Moussorgsky, and concluding with the more recent French, Italian, Russian, English and American composers. Mr. Simmons has been chosen by the Institute not only because of his voice of great beauty and power, but also because of his vital personality and varied and comprehensive experience as a teacher, these fitting him especially for his post.

**Mowe's Professional Pupils**

Among the pupils of Homer Mowe now appearing in public are Irene Galliciez, mezzo-soprano, who is singing in Keith-Albee vaudeville in an elaborate act called We Three. Miss Galliciez, before going on the stage, sang successfully for several years in church and concert.

Philip Bogart has been engaged as tenor soloist at St. Peter's Episcopal Church in New York City. George Andre and Dorothy Rudac are appearing with Al Jolson in Big Boy, now on the road. Elsie Goldberger has entered in her second year as soprano soloist at Temple B'Nai Israel at Elizabeth, N. J., and Lillian Gillis also her second year as soprano soloist at the First Presbyterian Church of Perth Amboy, N. J. Whilda Wilson, a young contralto with a most promising voice, is doing her first professional singing with the Nevin Trio, a well known concert organization in Red Bank, N. J.

**Guilmant Organ School Recital**

At the master class of the Guilmant Organ School on March 16, a program was played by the students in honor of the birthdays of Alexandre Guilmant and Joseph Bonnet. Frances Anson, Irma Clark, Sumner Jackson, Helen Reichard, George William Volk, and Daisy M. Herrington participated in the recital of these two composers' compositions.

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FRANCESCO DADDI

to take a little from this one or that one. One might have created a role that I was entrusted with. I would go to that man and coach with him, taking all the good he could offer me. I knew my business, yet I wanted to learn more from a man who had sung a role for the first time and from whom I could get real tradition. I was ready to imbibe his knowledge, while a few years before, my coming to him would have been waste of time, not to speak of money. There is nothing I like better than to have a student who has never taken vocal lessons come to me. Not that I don't enjoy teaching professionals—or advanced students, if you wish—but I prefer a student who has never had a vocal lesson to one who has taken from this one or that

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April 14, 1927

## NEW YORK CONCERTS

APRIL 4

## Johannes Fönnss

Johannes Fönnss, Danish basso, who was heard in this country last season with the Danish Singing Society, gave his first recital in New York on April 4 and duplicated the success which he had previously scored in Boston and Chicago. Mr. Fönnss has been heard frequently abroad in both concert and opera, and his debut in the metropolis therefore was looked forward to with interest. His is a genuine basso which he handles with skill, and such numbers as *Die beiden Grenadiere* by Schumann and Falstaff's Drinking Song gave

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him ample opportunity to thrill his auditors with the power and depth of his organ. In the German lieder a beautiful quality of voice was noted, and that he has ability in singing opera was demonstrated by the dramatic force he injected into his renditions of arias from *The Magic Flute*, *Merry Wives of Windsor* and *Elisa*. In his final group, made up of Scandinavian songs, Mr. Fönnss was at his best, and these selections proved most interesting to the audience. Max Rabinowitz furnished the piano accompaniments.

Mr. and Mrs. Henry Holden Huss and  
Ruth Kemper

The Beethoven festival has focussed a good deal of attention upon the compositions of that eminent composer with the result that many of his neglected works have been brought to light. Two more compositions of that master were heard at Steinway Hall on April 4 in a program jointly presented by Mr. and Mrs. Henry Holden Huss and Ruth Kemper. They were the Sonata in E flat and a light and frolicsome song, *Haidenroeslein*. Mr. Huss is both a composer and a pianist. His knowledge of musical history and style is extensive, which led directly to the unearthing of these two works.

The Sonata in E flat is one of the earliest works of the great master, having been composed in 1871 at the age of eleven. It contains considerable of the spirit of Mozart under whose spell the young Beethoven undoubtedly fell at that period. Only the first movement, the Andante, was given by Mr. Huss, who delivered it with full attention to the youthful exuberance, and melodic instinct of its maker.

The *Haidenroeslein* was even more interesting in its origin. It was codified and given form by Mr. Huss from certain fragmentary manuscript notes by Beethoven. There was at the start a few phrases to serve as thematic material, which Mr. Huss, with admirable self-restraint, attempted to complete in the characteristic idiom of Beethoven. Just how

well he succeeded in this praiseworthy endeavor is a problem for the classicists to decide, but the completed opus is a song of unusual charm, well arranged, and purely classical in form. It was sung by Mrs. Huss, who owns a charmingly light soprano which she employs with facility and imagination, to the accompaniment of Mr. Huss. Mrs. Huss was also heard in a group of Beethoven songs including *Das Geheimnis*, *Matomme*, *Das Glueck der Freundschaft* and a group of English poems set to music by Mr. Huss. This included two very charming bits—*The Moon Like a Bird*, and *Pack Clouds Away*. Mr. Huss offered other works of his own composition, including two which had their first audition on this occasion—*Mazurka*, and *The Joy of Autumn*. He also played a Chopin group, and Beethoven's *Moonlight Sonata*.

The most impressive work of Mr. Huss was his Sonata in D minor for violin and piano, a new work still in manuscript, in which he enlisted the assistance of that delightful and capable young violinist, Ruth Kemper. Their joint rendition was smooth, and in many passages highly exotic and passionate. The work, which is a curious intermingling of classical form and modern imagery, has two movements *Andante*, *Passionato*, *Legende*, and *Allegro Moderato*. The lyric sweetness of the *Legende* was especially well received.

## Rena Pfiffer

Rena Pfiffer, soprano, of the Vienna Opera, gave an introductory recital at Aeolian Hall, April 4, to a large but ill-behaved audience, showing a fine dramatic organ; especially effective was her singing of *Ocean, Thou Mighty Monster* (*Oberon*), with thrilling high B flats and C. Three recalls followed a group of German Lieder, and her capable accompanist was Colin McPhee.

## APRIL 5

## Philip Morrell and Alton Jones

Philip Morrell and Alton Jones gave a violin and piano recital at Steinway Salen, April 5. They played sonatas from Mozart, Brahms and Franck in a manner that was greatly enjoyed by the large audience that gathered to listen to them in a manner which displayed unusual wealth of musicianship and good taste. These two young artists with extraordinary judgment tempered their playing to the size and acoustic properties of the small hall, and carefully avoided any crashing overforcing of tone. Both of them played with fine sonority, clarity and precision, and gave intelligent interpretations of the music. The Cesar Franck was especially well played and was evidently more to the taste of the audience than either the Brahms or the Mozart, which is not to be wondered at.

## National Opera Club

The April 5 program of the National Opera Club, Katherine Evans Von Klenner, president, was largely devoted to Russian music, with members of the Rochester Opera Company, including Eugene Goossens, Emanuel Balaban and Vladimir Rosing, as guests of honor. The president gave an interesting, original preliminary talk; told every one to attend the Rochester operas, and mentioned the inception of the Russian Symphony Orchestra, under Altschuler, conductor, at her studio a score of years ago; her later remarks about Russian folk songs were also appreciated. Elizabeth S. Soloff sang four pathetic minor melodies, such as characterize Russian songs, with pleasant voice, also Adieu Forets, Irwin Hassell accompanying. Mr. Hassell played piano solos by Debussy, Liszt and Moszkowski, displaying sympathetic touch and splendid climaxes; he added an encore. Vira Smirnova, accompanied by guitar, sang in extremely low voice (female baritone) a series of Gypsy love-songs, later appearing in Russian Boyard costume. Charlotte Lund gave an operalog, embracing the five leading Russian operas, Eugene Onegin, Boris Godunoff, Pique Dame, Prince Igor and Coq d'Or. Her combined wit and wisdom, with originality and freshness in all she does, made her talk most interesting.

## Maxim Schapiro

Maxim Schapiro gave a recital at Aeolian Hall on April 5 and confirmed the excellent impression which he made earlier in the season. A varied program was presented which gave the pianist an opportunity to interpret the works of both old and modern composers, in all of which he displayed a fine appreciation of the content of the music. His selections included the Bach-Busoni chaconne, Schumann's toccata, a group of Chopin and numbers by Russian composers. Mr. Schapiro has a wide command of dynamics, and his playing is marked by a beautiful clear and warm tone. That his recital gave great pleasure to the audience was evident from the sincere applause which followed his offerings.

## Columbia University Chorus

The annual spring concert of The Columbia University Chorus, under the skilled direction of Prof. Walter Henry Hall, proved all that New Yorkers have come to expect of this fine body of singers. While college students come and go with the years, Prof. Hall remains the genius that he is and always finds a method of bringing out the best at his disposal and moulding his material into an organization first class in every particular.

On April 5, at Town Hall, he offered a program as interesting as it was artistically sung. The soloists were Nora Fauchald, soprano; Esterre Waterman, contralto; Louis Caton, tenor; Horace Stevens, baritone; Charles H. Doersam, organist, and there was also a small orchestra. The first number was Bach's Sleepers, Wake, with Miss Fauchald and Mr. Stevens singing the solo parts. Then came Parry's Blest Pair of Sirens, for double chorus and orchestra. The final number was the Baal Scene from Mendelssohn's Elijah, with the incidental solos supplied by the four guest artists.

In all one particularly noted the beautiful balance, fine attack, and delightful shadings. And the large audience showed its keen appreciation in no uncertain terms.

## APRIL 6

## Verdi Club

Three artists only were concerned in the April 6 morning Musicals of the Verdi Club (Waldorf-Astoria Hotel), Florence Foster Jenkins, founder and president; they were Henrietta Wakefield (Metropolitan Opera), Gilbert Ross, violin-



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# A M Y ELLERMAN *Contralto*

"Charmed" "Rare Joy" "Full of Feeling" "Magnificently Sung" "Delightfully Given" "Enthusiasm" "All too Short" are some of the phrases printed by the Ithaca Journal News, commenting on her recital there on March 3.

## Music Lovers Charmed by Ellerman

Audience Fills Little Theatre to Hear Noted American Contralto. Generous With Encores

The rare joy of a deep, smooth contralto, full of feeling, and used by a singer who knows her art and never allows it to slip, was offered generously to the audience that filled the Little Theatre to hear Amy Ellerman. Very seldom is a recital so satisfying as that of last evening, for the program suited the voice; it contained the finest songs of recent composition, including an entire Russian group, as well as a number of time-honored classics. Moreover, Miss Ellerman's enunciation adds immeasurably to a program in which three or four languages are represented.

The initial group of German songs was among the most acceptable; on these, and the Meyerbeer aria, with its tragic appeal, the singer brought all her art to bear, offering her best generously from the beginning of the program.

The four Russian songs, especially *To the Children* (a love melody which made use of sharp contrasts) was also magnificently sung; the Slumber Song charmingly given.

## Delightful Second Part

French and Italian numbers were delightfully given, the singer having an opportunity to express rollicking gaiety in the latter.

Miss Ellerman responded generously to encores and the audience expressed its appreciation with enthusiasm. The program seemed all too short; it left a feeling of gratitude to an artist who had offered her gifts so freely and so gladly.—Ithaca Journal News.



Edison  
Records

Soloist  
First Presbyterian Church,  
New York City

ist, and John Hutchins, baritone. The usual high standard of the Verdi Club was maintained, Mme. Wakefield's rich and expressive voice being heard in arias and songs, her high tones especially effective. Mr. Ross played The Devil's Trill (Tartini), with Auer's cadenza; Gypsy Airs (Sarasate), and three expressive pieces by Burleigh, Lohr and Mozart. The sonorous baritone voice of Mr. Hutchins was heard in his own arrangement of Eili, Eili, in songs by French and American composers, also in the Samson and Delilah duet with Mme. Wakefield; all the artists received many recalls. Elsa Fiedler and Willy Schaeffer were efficient accompanists. President Jenkins announced her five honor guests, who were Mesdames Julian Edwards, John McClure Chase, Paul Keil, and Messrs. St. Clair Bayfield (English actor) and Bernhard Hamblen (English composer).

Announcements included the annual Rose Breakfast, at the Westchester Biltmore Country Club, April 28.

#### Janet Mabon

Janet Mabon, mezzo-soprano, who received a large part of her education at the Mannes School, gave a song recital at Aeolian Hall on April 6 before a fashionable audience which applauded her excellent singing as it deserved to be applauded and blanketed the stage with gifts of flowers. Miss Mabon has a voice of great beauty and uses it in a charming and appealing manner. She has been thoroughly taught and apparently also has natural gifts of no mean order. Her interpretations are colorful and show complete understanding of the moods demanded of the various composers as well as of traditional styles such as those necessary to the proper rendition of early English works—Henry Lawes, Robert Jones and John Hilton,—and of Schumann and Schubert. Wolf, Brahms, Debussy, De Falla and so on, were no less well done, and a young lady with so much facility in the transition of changing moods may confidently count upon success if she elects to take up the artistic career seriously. She was forced to give many encores before the audience would leave the hall.

APRIL 7

#### Boston Symphony Orchestra

Enthusiasm was rampant indeed after the first movement of Tchaikovsky's fourth symphony, the interruption lasting some minutes; it was an ovation for Conductor Koussevitzky and his virtuoso players, who rose in a body. The clanging trumpets, incisive violins, the fast pace in the pizzicato scherzo, and the final accumulation of energy and orchestral virtuosity, was little short of sensational, causing hearts to beat fast and warm. While this was the climax, there was a particularly clean cut performance of Beethoven's first Haydn-like symphony, with reduced orchestra. The suite in F, op. 33, by Albert Charles Paul Roussel (Paris composer), has three movements, the first with classic phrases and outline, plus modern fixings; the second, full of astonishing modern harmonies, the last of tremendous vigor and extreme high and low tones. It is dedicated to Conductor Koussevitzky and the Boston Orchestra; this was the first New York performance, and the audience evinced par-

ticular enjoyment in the work. Managers Brennan and Judd must feel pleased with the quality and numbers of their New York audiences.

#### Paul Bernard

Paul Bernard gave another of his delightful violin recitals at Town Hall on April 7. He offered several numbers not often heard in concert, chief among which were a concerto by Jules Conus and the Nachez Transcription of Bach's Partita. In both of these difficult works Mr. Bernard displayed a suavity of tone, brilliancy of execution, and an extraordinarily facile technic. It was in the second portion of his program that the audience most clearly expressed its delight, and at the same time this furnished an excellent idea of the breadth of Mr. Bernard's artistry. In the third group he played the Serenade Melancholique of Tschaikow-

sky, Brahms' Hungarian Dance, and the Rondo of Mozart-Kreisler. The program concluded with the second Nocturne of Chopin-Wilhelmi and Sarasate's Caprice Basque. His excellent accompanist was Willy Schaeffer.

her earnest study and research has assimilated a wide knowledge of the people she is portraying to the extent of having mastered the various difficult languages. In some of her selections she has gone so far as to make English translations herself. Then, too, she has a very pleasing voice, well modulated, which she is able to color to fit the moods she wants to bring out. In her portrayals she seems to be unlimited, and readily goes from one to the other without any apparent effort. She is as much at ease with the coquette singing When I See Thee Little Sweetheart, as she is portraying the shy maiden's Dance Song. In this Cretan group Miss MacDonald did some interesting work, her every gesture, her inflections and facial expressions, creating a realistic illusion of an ingenuous maiden. The artist told her audience that she favored the girl from Transylvania because her songs are sad, and that it is in the sad that the most beautiful is found. The songs in this group were of the sixteenth, seventeenth and eighteenth centuries, coming to a climax with one called the Cloak, a sketch of deep pathos and irony. In the last group Miss MacDonald became a spirited creature full of pranks and whimsicalities depicting the Polish character in a brilliant manner and with much humor.

Miss MacDonald has gathered her various costumes for her delineations from the respective countries she represents, and further carries the spirit of the different people by assuming their manner of speech even when speaking English. She also addresses her audience in the first person instead of the third, as is so often done, thereby creating a closer contact for her audience with what she is trying to impersonate. Miss MacDonald is very talented and her work is of value not merely from an entertaining point of view, but also for those who have not the opportunity to travel in these foreign lands. Miss MacDonald offers valuable instruction which should help in establishing a closer bond between people separated by distance and customs.

The artist was assisted by Everett Tuchings, who gave her sympathetic and understanding support in his accompaniments, and also rendered two numbers as solos.

#### Moriz Rosenthal

Aeolian Hall rang with thunderous applause when the evening audience again and again found occasion to acclaim the elevated art of Moriz Rosenthal, grand exalted ruler of the piano keyboard. He bowed sheer endless acknowledgements, and had to add a long string of encores to his regular program.

Rosenthal was in superb form, and never has played here with more rarified vision, deeper feeling, and greater technical brilliancy. All his past greatness seemed to climax itself, and made this veteran a vital pianistic phenomenon of the moment. Of all the famous Liszt pupils living today, he easily heads the list in sum total of mastery.

Beginning with Beethoven's sonata in C minor, opus 111, Rosenthal gave the epic a prodigious reading, invested with thought, poetry, and power.

A Chopin group followed, the berceuse, two mazurkas, the C sharp minor valse and scherzo, and the Chant Polonois (Maiden's Wish) with variations by Liszt, and Rosen-



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).

"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

sky, Brahms' Hungarian Dance, and the Rondo of Mozart-Kreisler. The program concluded with the second Nocturne of Chopin-Wilhelmi and Sarasate's Caprice Basque. His excellent accompanist was Willy Schaeffer.

#### Patricia MacDonald

Patricia MacDonald appeared at Steinway Hall, April 7, before a distinguished audience, presenting folk songs of the Danube and the Vistula in costume. The artist's program was made up of four groups representing a Czech Village Coquette (arrangements by Malat and Atherton), A Shy Maid from Croatia (arrangements by Kuba and Kuhac), A Mountain Girl from Transylvania (arrangement by Kern), and A Jolly Polish Peasant (arrangement by Niewiadomski). The art of Miss MacDonald is many-sided. She is decidedly interested in her work and in

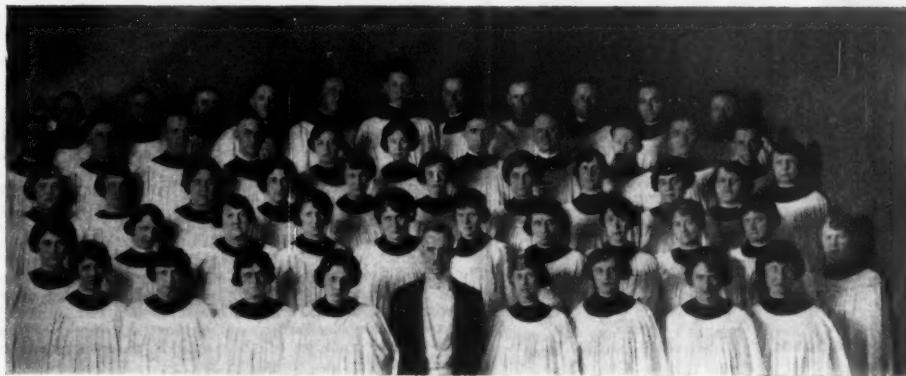


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N. Y. Times, Jan. 28, 1927

#### DAMROSCH PRAISES CHOIR

Thinks Westminster of Dayton Surpasses Europe's Best.

Special to The New York Times

DAYTON, Ohio, Jan. 27.—The Westminster Choir of Dayton today sang four numbers for Walter Damrosch, conductor of the New York Symphony Orchestra, and won high praise.

He had expressed a desire to hear the choir, and it was hurriedly assembled in the Presbyterian Church from which it takes its name. After the brief program Mr. Damrosch, arising in the aisle, said:

"I think this choir should be taken to Europe, so that the people of European countries may see the United States is leading in this field of accomplishment. I feel that the choir would carry off the palm of victory."

"The New York Symphony Orchestra showed to Europeans what American symphony orchestras can do. It is now the duty of the Westminster Choir to follow."

St. Louis booked for Nov. 4. Adjacent dates solicited.

The South booked for Jan., Feb. and March, 1928.

Applications now being received for 1929.

thal. The last named piece was a shower of glittering pyrotechnics and evoked a tumult of plaudits.

Schumann's Etudes Symphoniques revealed all the ripe interpretative grasp of Rosenthal, and he achieved a truly magnificent ending in the concluding march. The army which he sent against the Philistines was an irresistible host of mastodonic giants, musically speaking.

Liszt's F minor étude and the second rhapsody (with an overpowering cadenza by Rosenthal) wound up the concert in a blaze of glory. It was a memorable and uplifting evening.

#### New York Symphony

Not quite recovered from his indisposition, Walter Damrosch had to sit in a chair at Carnegie Hall during the final part of his conducting of the third act of *Gotterdämmerung* in concert form. The occasion marked the end of the Thursday afternoon series, and also the Damrosch farewell to those audiences. His hearers gave him a demonstrative good-bye, winding up with cheers, applause, and the waving of handkerchiefs. The veteran leader was visibly affected, and was seen to wipe away his tears.

The performance was a repetition of that given by the same forces previously. The New York Symphony Orchestra is a familiar and responsive instrument under the Damrosch baton, and as he is a Wagnerian expert par excellence, the great composition made its finest effects musically.

Florence Austral, Rudolph Laubenthal, Frederick Patton, Frederic Baer, and Mmes. Erstine, Banks, and Silva, again made up a vocal cast of uncommon tonal merit and artistic dignity.

#### APRIL 8

##### Palmer Christian

Palmer Christian, American organist, director of the organ department of the University of Michigan, gave his only New York recital of the season at Wanamaker's Audi-

atorium on the afternoon of April 8. He played the following program: Toccata, Adagio and Fugue (Bach), Prelude (Florent Schmitt), Scherzo (Gigout), Concerto (Vivaldi, arranged by Wilhelm Friedmann Bach), Benediction (Karg-Elert) Passacaglia and Finale (Georg Schumann), Fugue, Canzona and Epilogue for organ, violin and women's voices (Karg-Elert). In the last named piece the violin part was taken by Albert Verthamp and the choruses sung by the Brahms Ladies' Quartet. Throughout this interesting and varied program Mr. Christian played with impressive technical facility and demonstrated his great musicianship and his thorough comprehension of the traditions of the classics of organ literature as well as sympathy for the works of the moderns. His musicianship and eminent natural endowments give him the power to suit his registration at all times to the exigencies of the occasion, and restrain him from the use of any objectionable organ tricks—all too easy, alas! on this greatest but most dangerous of musical instruments. Mr. Christian's good taste is at all times in evidence and his mastery of his art is a delight. He was enthusiastically received by a very large audience.

#### New York Symphony

Beethoven's Ninth Symphony, the fruit and philosophy of his life, was chosen by Walter Damrosch, retiring from the conductor's stand of the New York Symphony, as his word of farewell at the season's closing Carnegie Hall concert on the evening of April 8. The message of joy, the striving for it, and the final fulfillment, which the score thunders to life, was sharply etched in Mr. Damrosch's reading of it, and it seemed fitting that the greatest of the composer's symphonies, filled as it is with hope and good will, should be the director's choice for this performance. And fitting, too, that with the passing of the final tone, Mr. Damrosch should have been greeted by a standing audience, and presented with a wreath of laurel. Beethoven, laurel, and farewell.

A chorus of three hundred voices, composed of the Mati-

nee Musical Club Chorus of Philadelphia, the Glee Club of the University of Pennsylvania, and sixty voices from the Schola Cantorum of New York, together with Florence Austral, Viola Silva, Tudor Davies, and Frederic Baer, soloists, assisted the orchestra in the final movement of the symphony, the composer's setting of Schiller's Ode to Joy.

The University Glee Club also sang Beethoven's Nature's Praise of God.

The program was given "in commemoration of the centennial of Beethoven's death" and was repeated in the Mecca Auditorium on Sunday afternoon, April 10.

#### Wanda Landowska

The Museum of French Art on East Sixtieth street was crowded, April 8, to hear Wanda Landowska in a benefit for Hartley House Music School, this artist playing works for harpsichord and modern piano; in one instance she played Mozart's Turkish Rondo on a grand piano, then repeated it as encore on the harpsichord, giving modern ears the effect as heard by the composer. Handel's Passacaglia opened and Scarlatti's Two Sonatas closed a program full of varied interest, with principally Bach works in between. Especially interesting was the Chromatic fantasia and fugue (played after the original manuscript), which one hears thundered out on modern grands but seldom as the composer meant it. There is no question of the interest it aroused, for the many dainty frills came out beautifully, refreshingly.

#### Gladys St. John and John Uppman

Gladys St. John, soprano, and John Uppman, baritone, gave a recital in Aeolian Hall on April 8. These two young artists, who are studying with Lazar Samoiloff, deserve much credit for their unusually pleasant stage manner and the ease with which they are able to attain their tonal effects. Mr. Uppman completely won his audience during his first group, which was the initial one on the program. His opening number, *Hear Me, Ye Winds and Waves* (Handel), was full of life and vitality and was not the prosaic Handel that we so often hear. The Captive (Gretchenioff), with which he closed the group, was effective and well interpreted. Mr. Uppman is to be commended for his excellent enunciation, a characteristic evident in all of his work, whether singing in English, French or German. Miss St. John possesses a voice that is sweet and clear in quality, her tones are well-rounded, and her high notes are full of power. She is capable of doing brilliant, rapid work, and gained some striking effects in the Charmant Oiseau de David and in Rossini's Una Voce Promessa De Mon Avenir (Massenet), sung by Mr. Uppman, was well interpreted as to mood and meaning and he displayed good voice control. Five songs on the program were composed and personally accompanied by George Liebling; they were, *Valse*, sung by Miss St. John; *Ruins*, *The Seeker*, *Du*, and *Prayer of the Thief*, sung by Mr. Uppman. This was the first performance of *The Prayer of the Thief* (words by Rev. Father John B. Kelly, who was present) and was so enthusiastically received that it was repeated. *Ruins*, to words by Suzanne Meriwether, is short and full of atmosphere. A well-selected closing number was the duet from *Rigoletto*; in which the voices of the two artists blended most harmoniously. The accompaniments by Emil T. Polak are worthy of commendation; they closely followed the moods of the singers and greatly assisted them.

#### APRIL 9

##### Cecile de Horvath

A program of unusual proportions was played by Cecile De Horvath, pianist, at Aeolian Hall on April 9. There were the Schubert Impromptu in A flat minor, the Handel-Brahms Variations and Fugue, and the Liszt-Busoni Polonaise in E major, together with a number of varied shorter works. There is refreshing sincerity in Miss De Horvath's work, and an unsophistication which is born, perhaps, in her sincerity. Therefore there is much that is human and understandable in what she does, and there seemed even to be flashes of humor in her performance of the Brahms Variations. Sincerity is rare, and simplicity with it is ever rarer. To invest such pretentious subjects as Miss De Horvath chose for her program with them is to deserve mention of the fact. It was a creditable performance and an enjoyable one.

#### APRIL 10

##### Rosa Raisa and Giacomo Rimini

Opera airs and the concert hall are sometimes sorry companions, but there are rare instances when the incongruous combination blends, and Rosa Raisa is an instance. Her recital with Giacomo Rimini at Carnegie Hall on April 10 was proof of it. So imbued is Mme. Raisa with the opera house that to the airs she chooses she transports their native mood and color, and these airs become as a whole. Beautiful and intelligent singing marked her recent program, Donna Anna's aria from Mozart's *Don Giovanni* was more than "a thing of beauty;" it became a substantially beautiful thing. And the duet from *Don Pasquale*, sung with Mr. Rimini, replete with quaint charm, lost none of its naivete in such quickly passing presentation. A group of Russian songs, sung with characteristic plaintiveness, was sharp contrast to the operatic airs. Of this group, a new song, *Voron*, was written by Miss Rubleva, who was in the audience and sought out by Mme. Raisa for her share in the tribute which greeted it.

Mr. Rimini sings as is his wont, in musicianly fashion, and with his same air of camaraderie, and the concert proved one of the most delightful treats of the entire season.

#### Lisztniewska Pupils Win

Wilhelmine Bixler, of Owensesville, Ind., and Selma Davidson, of San Diego, Cal., both artist-pupils of Marguerite Melville Lisztniewska at the Cincinnati Conservatory of Music, have been winners of the State Contests held in Indianapolis and Cleveland recently. As they played in states belonging to the same district they were obliged to play against each other at the District Contest held in Detroit on March 30, which resulted in almost a tie with a final decision for Miss Bixler. The young artist will play in Chicago at the National Biennial.



# Margaret Northrup Soprano

#### NEW YORK

A voice flexible, well-trained, responsive to the demands of several styles. It was comforting to note the ease with which she rose to high tones. She entered into the true spirit of Schumann's "Röslein, Röslein." Her highest achievement was the same composer's poetic "Mondnacht," in which the liquid tones fell like a healing balm on ears tormented by so much throaty singing one hears these days.—*Post*.

#### PHILADELPHIA — (With Philadelphia Orchestra, G. Thunder, Conductor)

The soprano soloist, Margaret Northrup, was new to Philadelphia audiences. She has a fresh young voice and sings with excellent artistry. Her arias "Come Unto Him" and "I Know That My Redeemer Liveth" were perhaps the finest bits of solo work of the performance.—*Public Ledger*.

#### MONTREAL

Miss Northrup possesses a beautiful voice of surprising power and sweetness. Her notes were clear as a bell. Some of the finest singing of the evening.—*Gazette*.

#### TORONTO—(With Cleveland Orchestra)

Of the soloists, by far the best was Margaret Northrup. Her arias were models of beautiful restraint and her recitative work was just as satisfying. There are some of her cadences in these that will linger in the memory for days to come.—*Telegram*.

#### OTTAWA

She has a soprano voice of very pure quality, of extensive compass, and exceptional flexibility. She uses it with consummate art and she created charming effects by means of some subtle tonal inflections. In addition to her musical gifts, Miss Northrup has not a few natural graces which served, if possible, to enhance the charm of her singing.—*Journal*.

#### Management

Loudon Charlton, Carnegie Hall, New York

**The Career of Jascha Spivakowsky**

For a pianist still in his twenties to be compared to Rubinstein by one of the leading German critics is probably one of the strongest imaginable proofs of pianistic genius. Such adjectives become all the more significant and symptomatic when the recipient is a non-German, a young Russian, in fact, who came almost unheralded and with little to recommend him but his own talent. The artist to whom such unusual—today almost unprecedented—praise was accorded by the critic of the Leipziger Zeitung, is Jascha Spivakowsky.

Though still young in years this pianist, who makes his home in Berlin, has played in many countries and in many cities. Virtually all of Germany has heard him; Scandinavia has acclaimed him and England praised him. Australia heard Spivakowsky on his recent long tour, and quite recently Vienna joined the chorus of Spivakowsky's praise-singers with a unanimity quite unusual among the critical fraternity of that city.

The occasion of Spivakowsky's Vienna debut was a concert of the famous Philharmonic Orchestra, Richard Strauss conducting and applauding the young pianist's performance of his immensely difficult Burlesque. So tremendous was the success of this concert that Spivakowsky was immediately engaged to play the Tschaikowsky concerto, under Hans Knappertsbusch, at one of the Tonkunstler subscription concerts, and for a recital which was given before an overflowing house. Immediately following this triumph, Spivakowsky was engaged for an extended tour of South America.

It still remains for the United States to hear this phenomenal young artist who has created a sensation wherever he has appeared in recent years. While it is, of course, difficult to venture prophesies, in this case it is probably safe to predict complete victory in America for a pianist whose gifts are endorsed by leading European critics with the following strong sentences: "The strongest pianistic talent I have heard during the last decade" (Correspondent, Hamburg); "he stands in the front rank of the great pianists of this period" (Vossische Zeitung, Berlin); "A marvellous genius" (Morgenzeitung, Breslau); "He occupies a foremost position among all pianists" (Daily Telegraph, London); "A towering artist" (Westminster Gazette, London); "Absolute perfection" (Aftenposten, Oslo—Norway).

E. G. A.

**Miura in Namiko San**

When Tamaki Miura appeared on April 5, in Aldo Franchetti's *Namiko San*, written especially for the Japanese soprano, she was accorded an ovation by the large and representative audience that filled the Brooklyn Academy of Music. Inasmuch as this was the first time the new and delightful opera was given in New York, great interest centered in the event and many prominent artists from the Metropolitan Opera Company were present to give both singer and composer, who was at the conductor's stand, a cordial reception.

*Namiko San* is a one-act tragedy written around a Japanese story, but given in English. Mr. Franchetti has written the libretto, having adapted it from Leo Duran's translation of an old Japanese drama. The title role is an admirable vehicle for the piquant Mme. Miura and gives plenty of opportunity for the revealing of her histrionic ability—for which she is noted,—and the music lies well within her voice. She was in fine form and her performance was excellent. Not the least charming was the little artist's own personality and the manner in which she pattered about the stage in her little wooden sandals and gorgeous robes.

In Julian Oliver, young Spanish tenor, as the Monk, she had an able partner. He has a lovely lyric voice of good quality and sings well. Graham Marr as the Daymo, in masterful make-up, handled the part skillfully.

Mr. Franchetti's score is a beautiful piece of work. It is refreshingly melodious, and the interludes are charming. There is a little gem of a duet for the young lovers and one or two good solos for Namiko San. The orchestration is well constructed and the orchestra under Mr. Franchetti gave the score a worthy reading.

Cavalleria Rusticana preceded the new opera with a cast that included Herma Dalossy, Norbert Adler, Grace Yeager, Mario Cozzi and Jolanda Rinaldi. Mr. Cozzi proved the best in the production, having a fine baritone voice, which he used with taste.

**Edward Johnson Having Busy Spring Season**

Edward Johnson appeared for the first time as Radames in *Aida* at the Metropolitan Opera House, New York, on March 8, at a benefit given by the Masons. This is Mr. Johnson's second new role this season, the first being the world premiere of *The King's Henchman*, February 17.

Mr. Johnson will be on tour with the Metropolitan Opera Company in Baltimore, April 18, 19, and 20; in Washington, D. C., April 21, 22, 23, and from April 25 to 30, in Atlanta, Ga., in which city he will sing for the first time in opera, appearing in his latest creation, the Calif in the posthumous Puccini opera, *Turandot*.

Among the tenor's spring festival dates are Cincinnati, May 3 and 7, and Cleveland, Ohio, May 4, 5 and 6. These two dates require the unusual stunt of leaving in the middle of the former festival to dash to Cleveland and then return in time for the concluding concert in Cincinnati.

On May 24 Mr. Johnson will be soloist in Chicago with the Chicago Symphony Orchestra at the Evanston North Shore Festival, following a concert appearance in Toronto, Canada, May 17, where he concludes a concert series at Massey Hall under the direction of I. E. Suckling.

At a special Metropolitan Opera House non-subscription performance on March 23, the tenor repeated *The King's Henchman* for the benefit of the Knickerbocker Hospital Benefit Fund at a matinee, this being his second operatic benefit. A third benefit announcement comes from Chicago, scheduled for May 19 at Orchestra Hall for the Boys' Shelter Club of Chicago.

**Jeanne Sorocca to Make Debut**

Jeanne Sorocca, Russian soprano, will be assisted at her New York debut on April 22, at Town Hall, by Mischa Goodman, violinist. Miss Sorocca was born in Kief, Russia, and comes from a family distinguished in music; she

**MUSICAL COURIER**

is highly endorsed by Lucignani, vocal pedagogue of Milan, Italy, and by such opera conductors as Sperino and Rossi, who state that "Miss Sorocca is a lyric soprano with a voice of genuine volume, an artist with a personality that bids fair to acquire wider recognition. She belongs in the category of those rare artists who combine a flowing lyric as well as a striking dramatic soprano voice, for whom coloratura as well as bel canto seem to be equally facile."

**Katherine Bellamann's Spring Musicales**

On March 9 the first of a spring series of recitals by young professionals was given in the spacious studios of Katherine Bellamann. Elliott Golde, possessor of a tenor voice of opulence and beauty, sang arias from *La Boheme* and Pagliacci. Mary Lubbock, coloratura soprano, gave a charming interpretation of the Scene and Gavotte from *Manon*. Florence Stern, well known to radio audiences, gave a group of German songs by Strauss, Brahms and Wolff. Ephim Ephimoff, Russian baritone, sang with dramatic fervor and much beauty of voice a group of songs by Moussorgsky, Malashkin, and Tschaikowsky. The Ocean Aria from *Oberon* was sung with splendid style by Elizabeth Bloch, formerly of the Budapest Opera; Miss Bloch has a dramatic soprano voice of greatest warmth and power. Luther Gross was at the piano.

Mrs. Bellamann plans to continue this series of recitals through the summer, having already booked a large summer class of serious students.

**Ada Wood Activities**

Ada Wood, contralto, assisted at a Bach recital on March 27, at Trinity Episcopal Church, Princeton, N. J., and gave an exceptional rendition of *Slumber, Beloved, Take Thy Repose*, from the Christmas oratorio, and *Have Mercy, Lord, on Me!* from the Passion of Saint Matthew. Miss Wood was soloist on March 27 at an evening of Beethoven at the First Presbyterian Church, Princeton, N. J.



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## FOREIGN NEWS IN BRIEF

## BEETHOVEN AND POLITICS.

PRAGUE.—Even the Beethoven centenary has been made the occasion for new frictions between the Czech and German elements of this city. The German singing societies were not permitted to sing a Beethoven chorus, in German, at the unveiling of the Beethoven memorial tablet. In retaliation the Germans of Prague have resolved to boycott the Czech government's Beethoven festival. The strange result of this squabble is a Czech official festival, in a Czech city, in honor of a great German composer—but minus the German inhabitants.

R. P.

## PRAGUE GERMAN OPERA'S NEW DIRECTOR

PRAGUE.—The board of directors of the Prague German Opera has decided, finally, after many conflicting reports, to appoint Robert Volkner as the new Intendant, in succession to the Alexander Zemlinsky-Leopold Kramer combine which resigns at the end of the current season. The competitors for the post included Josef Turnau, the present Breslau Intendant and former stage director of the Vienna Opera, also Rainer Simons of Vienna and many others. Volkner, the new man, was formerly Intendant at Leipzig, Frankfurt and Karlsruhe, and is at present director of the Neue Wiener Bühne, Vienna.

R. P.

## OVATION FOR SZIGETI IN GENEVA

GENEVA.—Joseph Szigeti's recent recital here, the first since his return from America, was a triumph. He had innumerable recalls and the public gave him a genuine ovation. His success was well deserved, for his playing of Ysaye's G minor sonata for violin alone, which is dedicated to him, was a revelation, while his rendering of Schubert's Duo in A major was pure delight. He was seconded on the piano by Kurt Ruhreit, one of the best accompanists I have ever heard.

T. S.

## DON JOSÉ STABBED IN CARMEN PERFORMANCE

PADUA.—During a recent performance of Carmen, Mme. Clinova, who was singing the title role, let the stiletto slip as she stabbed Don José (Signor Pantini), and it went into his right eye. He sank to the floor unconscious and the audience did not know what had happened until he was carried out. He will probably become blind in that eye. S.

## OUTDOOR OPERA IN VERONA

VERONA.—Again there will be a season of opera in the ancient Roman arena this summer from July 19 to August 15. Spontini's La Vestale and Verdi's Aida will be produced under the general direction of Giovanni Zenatello. Antonio Guarneri will be the conductor, and in commemoration of Beethoven's death the fifth and ninth symphonies will be performed.

M. G.

## AUSTRIAN STATE ABANDONS PROVINCIAL THEATERS

VIENNA.—The Austrian government has definitely voted against the long-standing plan of granting a subsidy to the larger provincial Opera Houses of Austria. According to the provincial theatrical managers, this means the end of opera in all Austrian cities outside of Vienna.

P.

## SALZBURG FESTIVAL HOUSE RECONSTRUCTED

SALZBURG.—The most important feature of the 1927 Salzburg Festival will be the reconstructed Festival Theater, especially the stage of this house which is now being made over, by Prof. Clemens Holzmeister, into one of the most unique theaters of Europe. It is being adjusted as a "stylized" stage suited for quick changes of scenery by means of three pairs of transportable towers, which are to take the place of ordinary scenery. This new system of stage management is expected to be a revelation.

P. B.

## VIENNA'S "SÄNGERNKABEN"

VIENNA.—It is now assured, much to the pleasure of Vienna's musical element, that the famous Boys' Choir of the ex-Imperial Chapel will continue its activities. The destinies of this organization had been uncertain ever since the 1918 revolution, as its maintenance had, up to then, been paid by the Imperial family. An organization named somewhat lengthily, Society for the Continuation of Performances of Sacred Music in the Ex-Imperial Chapel, has now persuaded Franz Schalk to take charge of the concerts as well as of the institute for the education of boy singers (Sängerknaben). This boys' choir, which has recently given performances also of Mozart's Bastien und Bastienne and other classic one-act operas, will shortly go on tour in Germany.

P. B.

## A NEW OPERA AND CONCERT HALL FOR LONDON

LONDON.—In order to comfort unhappy Londoners for the loss of their New Queen's Hall Orchestra concerts and "Proms," Lionel Powell, of the Powell & Holt Concert Agency, gave out an interview recently in which he aired

a great plan for building a new concert hall which is to seat four thousand people and where good concerts can therefore be given cheaply. Few details were given and the whole scheme was shrouded in mystery. A day or two later the papers were again filled with proposals for a large new concert hall which is also to be used for opera. This time the spokesman is Sir Thomas Beecham, who is not only making the plans but is probably also ready with financial backing. Most likely the two interviews refer to the same scheme. In any case it looks as if good times are coming for musical London.

M. S.

## JOSEPH TURNAU NEW INTENDANT FOR PRAGUE

PRAGUE.—Joseph Turnau, Intendant of the Breslau Opera, has accepted the same post at the German Theater in Prague.

R.

## LOW PRICES FOR BEETHOVEN RELICS; NO DEMAND FOR SCHILLER'S LOCKS

VIENNA.—At a recent auction, an original MS. of Beethoven—sketches for the first movement of the Piano Sonata in D major, opus 28—was sold at the low price of 950 Schillings—less than \$150. Locks from the head of Friedrich Schiller, the great German classic poet, found no buyer at all!

P. B.

## Music Teachers' Charity Concert

A gala concert will be given at Carnegie Hall on April 24 by the Associated Music Teachers' League, Inc., Gustave L. Becker, president, to establish a fund to help music teachers who may need assistance and "to advance stand-

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ardization and many other very pressing reforms." There are some notable patrons and honorary members on the letter paper of this association: Mrs. Paul D. Cravath, Samuel Chotzinoff, Walter Damrosch, Thomas A. Edison, William J. Henderson, Mrs. Wm. Wade Hinshaw, Alexander Lambert, Mrs. Montgomery Schuyler, Mrs. H. W. Sibley, Harold Bauer, Evesel Belousoff, Frank Damrosch, Josef Lhevinne, Leonard Liebling, Leo Ornstein, Toscha Seidel, Frank Sheridan and Alexander Siloti. Among those who will assist at this concert will be Moritz Rosenthal and Germaine Schnitzer.

## William Irving Nevins in New Post

On May 1, Willard Irving Nevins will become organist and choirmaster of the Fourth Presbyterian Church of New York City. The Skinner Organ Company will be given the contract for a new organ for that church, and it is expected that the new instrument will be in place by early fall.

## Critical Opinion of Frijsh's Chicago Recital

Chicago, as a result of Povla Frijsh's recital in Kimball Hall on March 16, has added the homage of the Middle West to that of the East paid by New York and Boston following her recent series of concerts. Just as New York said "Who

but she today could deliver with such flawless and irresistible beauty La Fontaine de Czarskoe-Zelo" and "Hahn's Mandoline could probably not be surpassed by any vocal interpreter now before the public," so Chicago makes similar utterance. Edward Moore in the Chicago Tribune thinks "the choice of some of her songs...pure gold...Mme. Frijsh sang them in a way to do honor to the poems and the music."

Herman Devries in the Chicago Evening American wrote "one constantly sensed the intelligence and individuality of Mme. Frijsh revealing a style of interpretation quite personal and sometimes arresting because of its canny reflection of the poet's intent." In the Chicago Herald and Examiner Glen Dillard Gunn remarked "singer and listener alike became so engrossed with her message....This message comprehended the most delightful selection of unusual songs heard in many a day and a presentation that by the power, grace and skill of diction alone summed up mood and manner in convincing fashion."

Eugene Stinson in the Chicago Daily Journal deems her recital "most notable," holds that "she so perfectly revealed the genius of Maurice Ravel as being fundamentally a literary one" and comes to the conclusion that "Frijsh...is a craftsman with a highly individual perception of things, with a magnificently directed enthusiasm, with a handsome mind for what is desirable....and with an unfailing flow of temperament."

## Frieda Hempel to Sing in Paris

Frieda Hempel is to sing in Paris in concert and opera for the first time since she left Europe to join the Metropolitan Opera Company. While a star of the German opera houses, Mme. Hempel was invited by Messager to sing at the Opera, her appearance marking the first performances of an opera singer from Berlin at the Paris Opera. Early in June Mme. Hempel will give two concerts and several performances of opera in the same opera house that she made her Paris debut. Rosenkavalier, Manon, La Bohème, and Traviata are the operas she is scheduled to sing.

After several months in Switzerland and a visit to Carlsbad, Mme. Hempel will fill engagements in the opera houses of Berlin, Munich and Budapest, where she will appear in many of the roles that brought her fame at the Metropolitan and the Chicago Opera.

The Christmas holidays will bring the singer to the United States. For her American concert tour she is planning a novel program, as unique in character as her Jenny Lind recital programs.

## Miss Ampico at the Palace

At the Palace Theater, nationally famed home of vaudeville, Miss Ampico has been appearing with Fred Berrens and Marion Lane in a very pretty skit. Miss Ampico appears—or does she? That is a question not easy to answer. She is there, and then; again, she isn't. The piano bench upon which she would appear to be sitting is vacant. Or is it? Anyhow, if it is not, the lady is invisible, for one looks right through her and sees the Chickering playing, and playing as only Miss Ampico can play—and it is perfectly safe to say that there never has been a better pianist at the Palace or any other vaudeville house. Most vaudeville pianists are not great artists; Miss Ampico is a great artist. Not only does she play the accompaniments for Mr. Berrens' violin selections beautifully, but she plays some solos equally well, and accompanies the dancer with delightfully facile touch, stirring rhythm and exquisite tone. Miss Ampico—the invisible but charming—was a big hit at the Palace and was boisterously applauded. She deserved it.

## Brooklyn Morning Choral Concert

Despite the bad weather, the Academy of Music Auditorium was filled, April 5, for the Spring Concert of the Morning Choral, Herbert Stavely Sammond, conductor. The sixty excellent voices forming this chorus have been welded into a fine singing force under Mr. Sammond; their singing of choruses by Dvorak, Cadman, Huss, and other composers was most satisfying and effective, the combined tone-quality being beautiful. Incidental solos were sung by Dorothy Haire, Irene Smith, Elsie Ahrens, Mrs. Frank Odeneheimer, Mrs. W. G. Linson and Marie Thomas. Marian Witcover, contralto, shone as soloist in songs by Schindler and Strickland. Millo Picco, Metropolitan Opera baritone, sang the Drinking Song (Hamlet), Figaro's Song (Rossini), and songs in English with remarkably good enunciation, James Caskey at the piano.

## Marriage of Figaro, by G. O. S. N. Y.

The Grand Opera Society of New York (Zilpha May Barnes, president and director) will give a performance of The Marriage of Figaro, on May 1, at the John Golden Theater. The event celebrates the premiere of the masterpiece, which also occurred in May, at Vienna, 141 years ago.

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**Seattle's Fifth Symphony Concert**

The fifth evening subscription concert of the Seattle Symphony Orchestra (Karl Kreuger, conductor), took place, March 7. It was featured by Dvorak's New World Symphony, regarding which the Seattle Times said: "In the New World Symphony, Mr. Kreuger's reading of the score, his masterly control of tempo and volume, his skillful weaving of the choirs before him into the symphonic pattern, gave a comprehensive expression of the composer's thought, and the response of the instruments disclosed it to the fullest." Continuing, the same paper stated: "Probably the most astounding thing about this symphony group is the response that it has been able to arouse among Seattle folk within the limits of less than a single season. There was justification at the beginning of their venture in the supposition that they were capable of performing the finest music creditably. Also there was justification in the presumption that it would be long before they would be able to win popular acclaim. They had much to overcome by way of doubt and prejudice, and the fact that they are now able to fill the theater with an audience which gives its plaudits with a spontaneity born only of genuine enthusiasm is a tribute to their talent and to the musical intellectuality of their leader." A novelty at this concert was Prokofieff's overture on Jewish themes, for strings, clarinet and piano. The rest of the program included In the Village from the Caucasian Sketches of Ippolitow-Ivanow, Debussy's Afternoon of a Faun, and Goldmark's overture In Springtime.

The advent of Karl Kreuger to Seattle is one of the greatest things that has happened to that city. His highly cultivated personality has made an appeal for music which has attracted people that have never before been interested in listening to symphonic music. Mr. Kreuger has made a name for himself in a remarkably short time and has been tireless in giving unstintingly of himself for the cause of symphony music in Seattle. The last concert of the special series for the young people took place, March 19, and the house was packed, as usual with eager, interested listeners.

Mr. Kreuger will appear with the Los Angeles Philharmonic Orchestra as guest conductor on April 17. He was invited to conduct the orchestra by Walter Rothwell just before his death, and it was through the urging of Mr. Rothwell that Mr. Kreuger went to the Pacific Coast.

**Rita Sebastian Well Received**

On April 3, the Studio Guild Hour presented an enjoyable concert at Guild Hall. Prominent on the program was Rita Sebastian, a young contralto who made a favorable impression last season at her Princess Theater debut. She sang two groups artistically and was received with genuine appreciation.

Miss Sebastian, an artist-pupil of Mme. Soder-Hueck, has been carefully schooled and has a well grounded technic which makes her delivery a pleasure to listen to. The quality of the voice itself is rich and resonant, with top notes freely produced and true to pitch. Her diction and phrasing are also good. An added asset is a likable personality. Edna Sheppard was at the piano and furnished sympathetic support.

**Mr. and Mrs. Volpe Celebrate**

Mr. and Mrs. Arnold Volpe issued invitations for an "at home" at their residence in Coral Gables, Fla., for April 15, the occasion being the celebration of their twenty-fifth wedding anniversary.

**Fidelio in San Francisco**

On March 24, there was a concert performance in San Francisco (Scottish Rite Auditorium) of Beethoven's Fidelio, to commemorate the hundredth anniversary of the master's death. The entertainment was arranged by George von Hagel, and Professor Hermann Genss. The last named sang the role of Rocco, Ruth Louise Mullen was Leonora, Albert E. Gross did Florestan, Irene Weinmann undertook the role of Marcelline, Arthur Schmidt was cast as Pizarro, Gwinif Jones as Jaquino, and Albert Gillette as Don Fer-

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Ross Low, American Soprano  
Charlotte Lund, Soprano and Operatic Recitalist  
Mary Manley, Coloratura Soprano  
Queenie Mario, Soprano of the Metropolitan Opera Co.  
Oscar Nicastro, South American "cellist  
Benny Rabinoff, Young Russian American Violinist  
Ross Raisa, the Great Dramatic Soprano of the Chicago Opera Co.  
Giacomo Rimanini, Italian Baritone of Chicago Opera Co.  
Mabel Ritch, American Contralto  
Moritz Rosenthal, King of the Keyboard  
Titta Ruffo, Baritone of the Metropolitan Opera Co.  
Alberto Salvini, World's Greatest Harpist  
Frances Sebel, American Lyric-Dramatic Soprano  
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nando. The conducting was in the hands of George von Hagel.

**Shavitch Conducts Beethoven Ninth**

Syracuse is justly proud of the part it played in the nation-wide celebration of the Beethoven Centennial. The Syracuse Symphony Orchestra performed all the nine symphonies under the direction of Vladimir Shavitch and to him is due the full credit for that outstanding artistic success. In cooperation with Syracuse University Committee, Dean Harold L. Butler, chairman, the series of four concerts was given during the month of March at the Syracuse University and was completely sold out. For the Choral Symphony, Mr. Shavitch had welded into one a number of units from the University, as well as from the city, and achieved remarkable results.

According to Louis Crabtree in the Syracuse American: "The chorus treated its task with amazing confidence, overcoming the tremendous difficulties of the score with remarkable ease, and producing a unison in each part that sounded like the amplification of a single voice." Mr. William H. Tuckley in the Post-Standard writes: "Some 3,000 or more music lovers of Syracuse and other parts of the states are indebted to Mr. Shavitch, the Symphony Association and University officials who sponsored the undertaking, for the privilege of hearing an inspired performance of Beethoven's great Choral Symphony in Archbold Gymnasium yesterday noon. As voices and instruments combined in enthusiastic proclamation of the paean of joy

which forms the last movement, it must have brought joy to the hearts of all who heard it to realize that Syracuse has within its confines the material and means for an adequate production of such great music. The quartet of soloists—Jeanette Vreeland, Nevada Van der Veer, Judson House and Fred Patton—acquitted themselves nobly." George Smith in the Syracuse Herald, commenting upon Mr. Shavitch's readings, said: "Yesterday, as throughout the Beethoven series, Mr. Shavitch endeavored at all times to cling to simple line and unobtrusive performances. His taste is excellent. Like all fine artists, he goes straight to the point, holds to the line. He allows the composer to reveal his music through the orchestra under his control. He does control the orchestra, but he skilfully avoids impeding the composer. The chorus achieved a singularly spirited and enthusiastic rendering of their part, and so the Beethoven Centennial Festival came to an end yesterday triumphantly."

**Homer Grimm Wins Prize**

The National Federation of Music Clubs announces that C. Homer Grimm of Cincinnati has been awarded the \$1,000 prize offered by William A. Clark of Los Angeles, Cal., for the best symphonic work, in connection with the National Federation of Music Clubs. The judges were Howard Hanson, Rudolph Ganz and Frederick Stock. Mr. Grimm's symphonic poem, *Erotic*, will be performed at the coming Biennial in Chicago by the Chicago Symphony Orchestra under the leadership of Frederick Stock.

**Three Recent Appearances:****NEW YORK**

Feminine pianists are coming to the fore. To the list must now be added Katharine Gorin, whose 70-odd minutes at the piano last night solaced musical enthusiasts in Town Hall. Miss Gorin has a legato the peer of any current touch save Giesecking's. It made her Brahms last night four pieces of delightful wonderment. Add a suggestive hesitancy to so singing a tone and one acquires rubato the correct approach to Chopin's music. Three etudes and a nocturne of his work this personable girl played with these technical acquisitions, and they emerged not as so many exercises but as music of great beauty.—*World*.

**BOSTON**

She possesses a smooth technique and a capable understanding of pianistic niceties. A smooth legato graces her playing, as does a resonantly firm tone. She is at her best in full-voiced, characterful passages. Phrases with warm romantic feeling engage her abilities to good effect. Medtner's pieces glowed warmly. Miss Gorin made their lovely melodies sing lusciously. Yet she did not overemphasize their possibilities nor did her playing make them unnecessarily sentimental. That she also knows how to engage in musical fireworks was shown in the Dohnanyi Capriccio, which gave the program a final and very pleasant flicker.—*Christian Science Monitor*.

**CLEVELAND**

Miss Gorin is a notable technician, in fact she has earned a place among those pianists of the elect whose keyboard mastery is taken for granted. She also is a musician of high degree. A player of rare individuality, she also is a sensitive and understanding interpreter. Her touch is pliant, round, resonant, musical in quality, and she knows the secrets of the subtly shaded tone, the artfully rounded period. All this stood her in good stead in her Brahms pieces, in which was playing of genuine artistic significance. Chopin's F major Etude was played with scintillating bravura.—*Plain Dealer*.

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April 14, 1927

**WHERE THEY ARE TO BE**  
As Announced

**ALSEN, ELSA**  
Apr. 17-18, Chicago, Ill.  
Apr. 23, Cleveland, O.  
Apr. 25, Buffalo, N. Y.  
June 22-24, Cleveland, O.

**ARDEN, CECIL**  
Apr. 19, Amarillo, Tex.  
Apr. 21, Wicksburg, Miss.  
Apr. 22, Tuscaloosa, Ala.  
Apr. 25, Atlanta, Ga.  
May 31, London, England

**AUSTRAL, FLORENCE**  
Apr. 25, Toronto, Can.  
May 3, Springfield, Mass.

**BAER, FREDERICK**  
Apr. 15, Ashbury Park, N. J.  
Apr. 15, Brooklyn, N. Y.

Apr. 17, Ridgewood, N. J.  
Apr. 21, Bethlehem, Pa.  
Apr. 25-26-27, Halifax, N. S.  
Apr. 28, Truro, N. S.

**BALOKOVIC, ZLATKO**  
April 26, London  
April 28, Rotterdam  
May 9, London

**BANNERMAN, JOYCE**  
May 1, Brooklyn, N. Y.

**BARRON, MAY**  
Apr. 19, Buffalo, N. Y.  
Apr. 24, Chicago, Ill.  
May 5-6, Spartanburg, S. C.  
May 10, Hartford, Conn.  
June 9, New Haven, Conn.

**BAUER, HAROLD**  
Apr. 14-15, Cleveland, O.  
**BONELLI, RICHARD**  
Apr. 7, Syracuse, N. Y.  
Apr. 8, Auburn, N. Y.  
April 15, Brockton, Mass.

**CHERNIAVSKY TRIO**  
Apr. 18, Handford, Cal.  
May 6, St. Louis, Mo.

**CLANCY, HENRY**  
Apr. 19, Nyack, N. Y.  
Apr. 21, Mount Vernon, N. Y.  
Apr. 26, Montclair, N. J.

**CRAIG, MARY**  
May 10, 11, 12, Harrisburg, Pa.

**CROOKS, RICHARD**  
Apr. 14, 16, Detroit, Mich.  
May 2 to 7, Cincinnati, Ohio

**DAVIES, TUDOR**  
Apr. 22-23, Chicago, Ill.

**DAVIS, ERNEST**  
Apr. 19, Mountain Lake, N. J.  
Apr. 25-27, Halifax, Nova Scotia

**DAVIES, JULIA**  
Apr. 17, Boston, Mass.  
May 20, Erie, Pa.  
June 22-24, Cleveland, O.

**FASS, MILDRED**  
Apr. 27, Salem, N. J.

**GRAINGER, PERCY**  
Apr. 15, San Francisco, Cal.  
Apr. 18, Reno, Nev.  
Apr. 20, Piedmont, Cal.  
Apr. 21, Oakland, Cal.  
Apr. 25, Portland, Ore.  
Apr. 26, Aberdeen, Wash.  
Apr. 29, Spokane, Wash.  
Apr. 30, Pullman, Wash.  
May 2, Spokane, Wash.  
May 17, Middlebury, Vt.

**GUSTAFSON, LILLIAN**  
Apr. 25-27, Halifax, N. S.

**HACKETT, ALICE**  
Apr. 27, Minneapolis, Minn.

**HARRIS, ANNA GRAHAM**  
May 10, Montclair, N. J.

**HUTCHESON, ERNEST**  
May 21, Ann Arbor, Mich.

**JOHNSON, EDWARD**  
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May 3, 7, Cincinnati, O.  
May 4-5-6, Cleveland, O.  
May 11, Richmond, Va.  
May 13, Keene, N. H.  
May 17, Toronto, Can.  
May 20, Chicago, Ill.  
June 11, Minneapolis, Minn.

**JOHNSON, ROSAMOND, and GORDON, TAYLOR**

Apr. 18, Chicago, Ill.  
Apr. 20, Detroit, Mich.  
Apr. 24, Middletown, Conn.  
Apr. 25, Greenfield, Mass.

**KEENER, SUZANNE**

April 16, Hampton, Va.

April 26, Poughkeepsie, N. Y.

May 23, Middletown, N. Y.

**LAWRENCE HARP QUINTET**

Apr. 21, Milford, Conn.

**LENT, SYLVIA**

Apr. 14, Briarcliff, N. Y.

Apr. 18-19, Greensboro, N. C.

**LESLIE, GRACE**

Apr. 25-26, Halifax, N. S.

Apr. 28, Truro, N. S.

**LEWIS, MARY**

May 3, Roanoke, Va.

May 6, Spartanburg, S. C.

**LIEBLING, GEORGE**

April 29, Dickinson, N. D.

**LUBOSCHUTZ, LEA**

May 20, Ann Arbor, Mich.

**LUCCHESE, JOSEPHINE**

April 14, Hall, N. Y.

April 16, Bremerhaven

April 18, Lubeck

April 20, 22, Oldenburg

April 21, 23, Bremen

April 24, Hamburg

April 27, 29, 30, Copenhagen

May 1, Copenhagen

May 7, Berlin

May 9, 11, 14, Prague

May 12, Pressburg

May 18, 19, Stettin

May 21, Berlin

May 24, Prague

June 6, 7, 10, Budapest

June 14, Vienna

June 20, Venice

**MACK, ANN**

May 12, Providence, R. I.

**MACMILLEN, FRANCIS**

Apr. 21, Steubenville, O.

Apr. 26, Pittsburg, Kan.

**MAIER, GUY—PATTISON, LEE**

April 20, Hague

April 23, Amsterdam

April 26, Berlin

May 2, London

**MEISLE, KATHRYN**

Apr. 17, Salem, Mass.

Apr. 28, Greensboro, N. C.

May 2, Springfield, Mass.

May 3, Springfield, Mass.

May 4, Newark, N. J.

May 20, Hightstown, N. J.

**MIDDLETON, ARTHUR**

Apr. 22, Pittsburgh, Kan.

Apr. 9, Topeka, Kan.

**MOUNT, MARY MILER**

Apr. 14, Mauch Chunk, Pa.

Apr. 20, Philadelphia, Pa.

April 28, Huntingdon, Pa.

April 29, Philadelphia, Pa.

May 3, Philadelphia, Pa.

May 12, Philadelphia, Pa.

**MURPHY, LAMBERT**

Apr. 15, Los Angeles, Cal.

Apr. 23, Stockton, Cal.

May 3, New Bedford, Mass.

May 4, Norton, Mass.

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Apr. 15, San Francisco, Cal.

**De Horvath Successful in South Carolina**

Cecile de Horvath achieved success before the South Carolina Federation of Music Clubs at Hartsville on March 3. After the concert a reception was given in her honor. The "State" of Columbia said: "In her first recital at Coker College, Mme. de Horvath, prominent Chicago pianist, in a program that was both taxing and varied, demonstrated her right to be classed with the elect. That she is an artist of exceptional pianistic and musical gifts cannot be gainsaid. At no time was there any doubt of her success, for she held her audience spellbound from her opening number, the delightful Schubert Impromptu. Her claim to distinction was nowhere more manifest than in the titanic Brahms-Handel Variations, which she dashed off with such facile dexterity and consummate mastery of interpretation that the effect was dazzling. The enjoyment of this masterpiece was heightened by attaching sub-titles to each variation. In the Ravel Ondine and the Moszkowski G flat etude, Mme. de Horvath soared to new technical heights, overcoming their several difficulties with remarkable ease and clarity. She produced a tone of appealing quality in Cadman's delightful To a Vanishing Race, which number was played with fittingly exquisite style and color. The dainty charm and quaint melody delicacy of the Seeböck Minuet deserve sincere congratulation, while the brilliant bravura playing in the monumental Liszt E major polonaise was similarly a cause for profound admiration. The artist was most enthusiastically received by the large audience, which was swelled by delegates to the music club conference in Hartsville."

**The Education of the Blind**

The New York Institute for the Education of the Blind is doing a splendid work through the education of its pupils in music. On April 7 an All-Beethoven program was given. The program was as follows: Prologue; chorus—Hallelujah, from the Mount of Olives; essay—Beethoven and His Works, by Ruth Freer; piano—Sonata Appassionata, op. 57, Allegro assai, by Joseph Ross; organ—Larghetto, from Second Symphony, by Francis Beard; piano duet—Finale from Fifth Symphony, by Ruth Johnson and Jarmilla Tetter; soprano solo—Adelaide, by Gene Matusoff.

**Washington Heights Musical Club**

At an intimate recital of the Washington Heights Musical Club at Steinway Hall on April 7, Robert Lowrey, pianist, gave an interesting program including works by Bach-Saint-Saëns, Rameau, Beethoven, Chopin, MacDowell and Liszt. Mr. Lowrey played in his accustomed and familiar brilliant manner and was heartily applauded by members and guests of the club.

**PARIS**

(Continued from page 5)

**ANTHEIL AND HINDEMITH**

Orchestral works by Maurice Le Boucher (*Pour le Saint Jean*), Simone Plé (*En Corse au Matin*); and Jean Détré (*Trois Esquisses*) completes the list of French novelties. Of new foreign works we have heard the piano concerto of George Antheil, the young American radical, and Paul Hindemith's *Serenade*, which was given for the first time in Paris at the concerts of the *Revue Musicale*.

Hindemith's work, for soprano, oboe, viola and cello, is internationally known and requires no comment. Critics here, while recognizing Hindemith's phenomenal gifts and his extraordinary technical facility, consider the serenade of uneven merit, some passages being entirely lacking in interest, while others are replete with a curious charm. On the whole Hindemith's direct, somewhat unbuttoned spontaneity strikes the Frenchman as rude and lacking in grace.

As for George Antheil, he shows like he has done in previous works, a curious uncertainty of style. After passages of quite "acceptable" harmony he breaks into a fury of ugly discords that hardly seem warranted by the emotion he is trying to express. As a consequence there is no unified effect. The piano is given ample opportunity for display and the orchestra in these passages is kept well subdued, as in the old classical concerto. But that is where the similarity ends.

Antheil is off to America, and before this article is printed he will have startled New York (or not) with the wildest of his outbursts. Paris awaits the result with curiosity and calm.

N. DE B.

**Frances Foster in New York**

Frances Foster, who formerly coached in New York and has been spending the last year or so in Halifax, spent a week recently in New York. Miss Foster's activities in Halifax have deferred her return to this city from time to time, for she not only has a large class there, and is fre-

**MUSICAL COURIER**

quently called upon to stage and rehearse light operas and plays, but she now has a glee club of sixty-five women's voices. The glee club will be heard in its first concert after Easter.

Miss Foster recently staged, revised, and rehearsed a new play by Edith Archibald called, *The Token*, which was commented upon by the Halifax press as being one of the most interesting events of the season. Miss Foster hopes to make arrangements to have it produced in New York. She has also organized an opera class, which is doing creditable work, and although her various activities keep her busy, she hopes to return to New York some time in May. She will probably divide her time between both cities.

**Louise Loring's Steady Rise to Success**

That Louise Loring made good in her first season with the Chicago Civic Opera Company is musical history and proves that persistency is bound to win. Work is Miss Loring's passion and she incessantly pursues it. Though the daughter of a prominent Providence (R. I.) merchant, this artist has had a more or less difficult path. For more than eight years she studied and worked with the ever-flitting goal before her. Finally she was summoned to one of Italy's leading opera houses, where she emphatically asserted her right to be considered among the fine dramatic sopranos of the day. Her success was unquestionable, and when her big opportunity came to sing before her own people in America with the Chicago Civic Opera, she sang herself into nationwide fame. As adequate proof that leading Chicago critics, following her initial success, had made no mistake in acclaiming the art of Miss Loring, she more than duplicated it several weeks later with the Chicago company in Boston.

In concert Miss Loring is as satisfying as in opera, and as successful. One noted reviewer remarked that she possesses a genuine flair for the concert stage. Her winsome personality coupled with the sheer beauty of a remarkable voice unite to project vocal artistry to new heights. She is having plenty of concert dates; she sang recently at the Women's University Club of New York City, is scheduled for the Fitchburg Festival, the Englewood Women's

**NEW YORK CONCERT ANNOUNCEMENTS**

- April 14—Goldman Band, evening, Carnegie Hall.
- April 17—John McCormack, song, evening, Carnegie Hall; International Composers Guild, evening, Aeolian Hall.
- April 18—Harvard University Glee Club, evening, Town Hall.
- April 19—Harold Bauer and Ossip Gabrilowitsch, two-piano recital, evening, Carnegie Hall; Robert Goldsand, piano, evening, Town Hall.
- April 20—Genevieve McKenna, song, evening, Aeolian Hall.
- April 21—Oratorio Society of New York, Bach B Minor Mass, afternoon and evening, Carnegie Hall; Haarlem Philharmonic, morning, Waldorf-Astoria; Rose Ferris, song, evening, Steinway Hall.
- April 23—Choral Club of Rutgers University and New Jersey College for Women, evening, Town Hall.
- April 24—Dusolina Giannini, song, afternoon; Associated Music Teachers League, evening, Carnegie Hall; Anna Duncan, dance, evening, Guild Theater.
- April 25—Alfredo san Malo, song, evening, Carnegie Hall; American Orchestral Society, evening, Aeolian Hall.

Club, the Detroit Symphony Orchestra, the North Shore Festival at Evanston (Ill.), two dates at Woodbridge (N. J.), and many others.

**Emilio Roxas to Take Pupils to Europe**

Emilio Roxas, New York vocal teacher and coach, announces that in June he will sail for Italy, accompanied by seven or eight advanced pupils, and will hold a class at Lake Como during July, August and September. During that time, owing to his connections in Italy, he will arrange for the debut of several of his singers.

**Josef Adler Married**

Isabelle Parks announces the marriage of her niece, Nancy May Lamb, to Josef Adler, well known pianist, on March 9. William S. Brady will give a reception in honor of Mr. and Mrs. Adler on April 24.

**NEW YORK****WITH N. Y. PHILHARMONIC***Mengelberg conducting*

He is a pianist of exceptional qualities. He has a beautiful tone, a sonorous chord, and an excellent control of dynamics. He has ample virtuosity. There are pianists with all of these characteristics who still fail to interest as interpreters, but Mr. Kreutzer played Beethoven with true breadth, nobility, and fire. The audience applauded him with unusual enthusiasm, recognizing its good fortune in such a performance.

—*N. Y. Times* (Olin Downes).**DETROIT****WITH DETROIT ORCHESTRA***Gabrilowitsch conducting*

He is a whale of a pianist, and he tore Tchaikovsky apart and put him together again in a highly individualized manner. And at the end of the concerto, the composer's instruction of "con fuoco" was considerably bettered by the soloist; the fire spread right to the audience, but the continued applause elicited only bows.

—*Evening Times* (Ralph Holmes).**CINCINNATI****WITH CINCINNATI ORCHESTRA***Fritz Reiner conducting*

His performance made a very deep and favorable impression. He has no unpleasant mannerisms, only innate modesty of bearing and absolute assurance. His chord playing and rendition of arpeggios is brilliant in the extreme. . . . The entrancing singing tone that he brought to the piano could be heard in the remote corners of the auditorium.

—*Enquirer*.**LEONID KREUTZER**

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April 14, 1927

# MUSICAL COURIER

*Weekly Review of the World's Music*

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**THE MUSICAL COURIER EXTRA**  
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NEW YORK APRIL 14, 1927 No. 2453

Dr. Karl Muck is to be interned musically this summer at the Wagnerian Festival Theatre in Bayreuth, where he will lead several Parsifal performances.

These are glorious moments for Ernest Newman, and the Rev. Dr. John Roach-Straton, for the National Association of Orchestra Directors has organized a committee which will seek to purify jazz.

The Rochester American Opera Company sends out a type-written notice outlining the purpose of the company as: (1) To present any worth while opera either by European or American composers; (2) to use only the English language in all productions; (3) to interpret the music of opera in terms of sound, rhythmic action and color; (4) to establish a personnel which will consist of American born singers only (including the United States and Canada); (5) to produce opera on a scale that will permit of full artistic results, but at a price within the means of the average theater-goer. These are worthy objects and the company has already proved itself able to carry them out. The importance of the work is so great that every American opera lover must sincerely wish for its success.

The announcement, already made in our news columns, that all details pertaining to the ten-weeks' season of free concerts by the Goldman Band have been completed, will have caused delight and satisfaction to innumerable MUSICAL COURIER readers in New York and its surroundings and to all of those outside of the city whom the Goldman Band concerts reach by means of the radio. Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim are again to be thanked for having made possible now for the fourth time this splendid season of concerts. This is the tenth season of the Goldman Band concerts and in that time Mr. Goldman has made his name, and the name of his band, nationally known and nationally loved. He has a band of sixty artists, and his own fine musicianship has made it possible for him to shape these individual players into a unit of unsurpassed excellence. If Mr. Goldman is widely known as a band leader he is no less widely known as a composer of lively tunes which everybody carries away and sings and whistles with pleasure.

The new address of the MUSICAL COURIER is Steinway Building, 113 West 57th Street, New York City.

America is fortunate in having Goldman, composer and conductor, and his band!

A headline in the Telegram of April 8: "Contends Music Is Monopolized." By talent only.

Let's have a Modernistic Music Week. It would be of the greatest possible service to Bach, Gluck, Haydn, Mozart, Beethoven, Schubert, Weber, Schumann, Wagner, Brahms, Liszt, and Strauss.

This is the last week of opera at the Metropolitan. The season opened with La Vestale and will close with Gioconda. The successful novelties of the winter were Turandot and The King's Henchman. Verdi, Wagner, and Puccini held their own. Weber disappeared, Mozart made a mild bid, and Beethoven turned up with his Fidelio. Laubenthal scored as a German tenor, and Bellezza as the new Italian conductor. Rosenkavalier was revived. So was Mignon. So was The Bartered Bride. Tomorrow will see Parsifal restored. It was a satisfactory season with performances of high average merit. All's well with Giulio Gatti-Casazza. Au revoir!

It is reported from Vienna that the Austrian Government has definitely decided to end all opera subsidy. Our correspondent states that this will mean the end of opera in Austria outside of Vienna. This has been the trend in European countries for some time. Subsidy has failed in Italy and France except for a few of the opera houses in the larger cities, and it is almost sure to fail gradually in every country in Europe which becomes Republican. Art is, and always has been, aristocratic and should continue to be aristocratic. Artists may be plebes, but those who support art will always be aristocrats either of blood or gold. In America it is an aristocracy largely of gold, but it is a vastly generous aristocracy which is placing America at the very top of the artistic world. Those who imagine that music will thrive without support of some kind, either governmental or by contribution, are simply blind to the history not only of music but of the other arts as well. When people talk about the downfall of great art in this or that European country, the real downfall is not due to any lack of talent and ability but simply and solely to a lack of support and consequent incentive. Wherever there is wealth there will be art.

The National Bureau for the Advancement of Music, directed by the energetic and resourceful Mr. Tremaine, has just issued a little pamphlet entitled Musical Quotations. There are quotations from a variety of personages, beginning with four of the Presidents—Coolidge, Harding, Wilson and Roosevelt. Among the humorists he quotes George Ade, who says that "Somewhere in the flower-dotted fields between Brahms and The Maiden's Prayer there is room for all of us to ramble." From Dr. S. Parkes Cadman, whose Sunday afternoon radio sermons have made his name known throughout the entire world, he culls this: "Nobody dreams of music in hell, and nobody conceives of heaven without it." Otto H. Kahn, too, is quoted, as well as all sorts of other people, ancient and modern. The final quotation is from Walt Whitman: "I see America go singing to her destiny."

The International Composers' Guild has sent out some press material in which it states that it has received a petition signed by over one hundred and fifty "friends and members of the International Composers' Guild" asking that a work by Edgar Varese be repeated. It seems quite unnecessary for the International Composers' Guild to offer any apologies or excuses for giving or repeating a work by Edgar Varese. One may not like his music, and a great many people do not like his music; some people say that it is not music at all but mere noise, but no one will deny its extraordinary originality and consequent interest. Koussevitzky recently stated that new pieces should be played twice on the same program. His statement was that the piece should be played and then, after a short intermission, should be played again so as to give the public a chance to form some definite impression of it. But the thing that we really need far more than that is to have these modern works played as frequently as the war-horses of Beethoven, Brahms, Tschaikowsky et al. It would certainly seem that our symphony conductors and our concert artists could find time on each program

## CHICAGO: APRIL 18-26

The National Federation of Music Clubs will hold its convention in Chicago from Monday morning, April 18, to Tuesday night, April 26. This convention has been named the "Singing Biennial" for the reason that it is to be largely given over to song. Two official collections of music for mass singing have been arranged and published for the occasion: Book one, Assembly Singing Collection and Ritual; Book two, Massed Chorus Concert Collection. These were compiled by Mrs. Frank A. Seiberling (chairman), Dr. Charles N. Boyd, Mrs. Grace Mabee, and E. H. Wilcox. These will be in the hands of every delegate and visitor and are expected to be used on all occasions, and it is no doubt hoped that this singing will start America singing as Walt Whitman evidently hoped one day it would. It is not necessary to point out that America is not at present a singing nation. We use our voices for kicks and whines but not for sweet sounds, and if the Federation can do anything to help the singing habit along it will be just one more important contribution on the part of this magnificent organization of music lovers on top of all the other important contributions to America's musical progress that it has made in the past.

During the convention week there is to be a concert by the Chicago Symphony Orchestra, a performance of the opera Falstaff, and a concert by the Dayton Westminster Choir. There is also to be a performance of Pilgrim's Progress by the Apollo Club. There are to be various luncheons, banquets and midnight suppers. That sounds decidedly gay and joyous. There are to be young artist competitions and student preliminaries and finals. A brilliant array of choruses is to gather for the occasion, and there will be informal assembly singing on three nights of the convention, Monday, Wednesday and Thursday evenings, in the lobby of the Congress Hotel.

This is a mere outline of what is going to happen at the Federation convention, the details of which cover a good many pages of the current issue of the Federation bulletin. It is easy to predict that the convention will be a great success as it always has been in the past, and it is certainly to be hoped that the distinguished musicians who have been invited to attend as guests of the Federation will make it possible to accept.

In the midst of all this joyous anticipation it should not be forgotten that the Federation is busy not only at convention times and in convention years but also during all the intervening times, and that, although it lets itself be heard of chiefly at the time of its biennials, it is none the less silently and persistently working for the progress of American music after the convention excitement and stimulation is over. This is the real test of vitality. It is easy to be active and interested during periods of excitement, but to keep on after the excitement is over is not easy at all and requires a fund of enthusiasm, and, particularly, faith, that is rare. The officers and members of the National Federation have amply demonstrated their possession of this sort of enthusiasm through many years. The Federation has grown amazingly and has done astonishingly fine work in aid of American musical progress. The Musical Courier congratulates the Federation upon the past and the present, and offers its heartiest wishes for ever increasing success in the future!

for one up-to-date modern work. This thing of hearing the newest works so rarely that only the vaguest impression is left of them is wrong, all wrong, and entirely wrong.

A society of New York musicians is giving a benefit for several useful purposes, and for one other purpose the utility of which is not quite so obvious. The press material of this society says that the funds are needed for "standardization and other pressing reforms." We are probably terribly stupid and poorly informed as to musical conditions but we must confess that what "standardization" may mean and what the "pressing reforms" may be is quite beyond our comprehension. If standardization is as terrible as it sounds as if it would be, we can imagine nothing more dangerous to art. Perhaps we would find ourselves, under this standard censorship regime, forced to use only the recognized harmonies of mid-Victorian days, and forbidden the joys of modernistic dissonances so expressive to those who are not standardized. Such things sound dangerous.

## VARIATIONS

By the Editor-in-Chief

The great controversy, Peyer vs. Liebling, has ended, and we grudgingly concede victory to the former.

Breathlessly, millions of persons followed the flux and reflux of the acrimonious debate, which sought to win credit for that early New York conductor who first declared that he would play Wagner's music until the public learned to like it.

Peyer held that Carl Bergmann had issued the decree, while Liebling maintained that it was Theodore Thomas.

A world-wide appeal to ancient musical New Yorkers with a good memory then was launched by this column, and the answers began to pour in.

That is, three poured in. Two held positively that Bergmann was the author of the famous ultimatum. And the other was equally sure for Thomas.

Exceptionally interesting is the communication from Albert Ross Parsons, the eighty year old pianist, still hale, hearty, and professionally active. Mr. Parsons writes:

Steinway Hall, New York, March 31, 1927.

Dear Variations:

Responding to your request for opinions from "old timers" as to who said that if the public did not like Wagner's music, he would play it until they did, I believe that Mr. Peyer of the Telegram, is right in stating that it was Carl Bergmann. I was in New York City studying musical theory with Prof. Doctor Frederic Louis Ritter during the Winters of 1862-6. Subscription tickets for the Philharmonic concerts included admission to two rehearsals of each program prior to the formal concert. The concerts were conducted alternately by Carl Bergmann and Theodore Eisfeld. Bergmann produced the music of Berlioz, Liszt and Wagner, while Eisfeld devoted himself to the "classic" masters.

As far as the "public" was concerned the Eisfeld programs were enjoyed, but the Bergmann programs awakened enthusiasm, except among the press critics and the musical "authorities" of the city.

After a performance (from MSS. score), of the Vorspiel to Tristan, I went to my theory-lesson full of rapture over it. My devoted teacher warned me that my judgment was as yet unripe. "There are good things in Wagner, but the good things are not new, and the new things are not good. Ask Dr. William Mason, S. B. Mills, Richard Hoffmann or any foremost musician in the city, and they will tell you that, apart from some new effects of orchestration, the Tristan Vorspiel is a formless, incoherent groping after 'effects' by a composer of talent who never had proper training."

At the time Bergmann made the above rejoinder he had the public with him, and was defying the musical profession and the press. Young Theodore Thomas was then playing with Dr. Mason in classical chamber music subscription concerts held in little Dodworth's Hall, before small gatherings of the "elect." He did not begin his great career as orchestral leader until several years after.

On the occasion of Hans von Bülow's first American tour, he told me that he had asked Rubinstein, who was the best orchestral leader in America, and Rubinstein recommended Carl Bergmann; but Bülow said that he found that Bergmann had aged to the point of caring more for beer than for conducting.

Thomas became in time a ripe Wagner conductor, but shortly after I returned from Germany in 1872, I heard him conduct a heavily orchestrated number from the Götterdämmerung with solo voice, in old Steinway Hall. He had assembled an orchestra of imposing numbers on the stage, and the robust Franz Remmertz stood at the side of the conductor and shouted himself red in the face in vain efforts to be heard in the hurricane of orchestral sound with which Thomas' enthusiasm led him to begin, continue, and end the selection.

When I heard Wagner conduct the same number in a concert in the Opera House in Berlin some time before, he had a platform erected in the middle aisle at the center of the parterre, where the singer (Beck) stood and sang his part with artistic effect. Bergmann fought and won for Wagner before Thomas began to conduct.

Very truly yours,

ALBERT ROSS PARSONS.

And speaking of the good old days, Mary Garden has just celebrated her fiftieth birthday; and Marion Talley is writing her reminiscences in the Saturday Evening Post.

Beethoven, of Bonn, Germany, being safely dead one century, last Sunday marked the American birth of the machinistic music of George Antheil, of Trenton, N. J. In 2027, only one of them will be remembered. We are too patriotic to say which one, and therefore, taking a sporting chance, shall only hint that his family name begins with the letter B., and that his first name is Ludwig.

Opera in English made a brave return to our local stage last week when the Rochester American Opera Company gave performances at the Guild Theater. Some of the singers registered individual successes, and Eugene Goossens scored triumphantly with his conducting.

However, one cannot help feeling that the cause of opera in our native tongue has not been advanced materially. It was unnecessary to prove that English sounds all right vocally when it is properly dictioned. The point is admitted generally. What remains to

be demonstrated, is that our public desires to have opera in English. Up to the moment of going to press, no such universal wish has made itself evident. There are persons, discouragingly few in number, who go so far as to demand; others are not opposed; but an appalling percentage of our population is completely indifferent on the subject.

The demanders deem it their mission to arouse the indifferents, and the endeavor is a worthy one. They are working, however, in a distressingly sterile and unresponsive field. If they succeed in stimulating even a bud of public interest, the full flowering of their ideal still would be a millennium or so away.

Opera in English has been tried for much more than a century in this country, and as a matter of fact was more popular in the beginning than in later years.

The thought will not down, that opera in and of itself, does not constitute a deep need of the American people. One wonders how long the Metropolitan and Chicago companies would last, without their substantial subsidies, and without the incessant publicity that makes picturesque sensational figures of the so-called "stars."

The travelling San Carlo Opera is successful—without subsidies—because it keeps its prices down to regular local theatre rates, and does not pay fancy fees to its singers. Nowhere throughout the country do audiences request that the San Carlo performances discard Italian, for English.

Otto H. Kahn declares that our public prefers opera in the foreign languages. Is he right?

In England, the public has shown a strong liking for Wagner in English. What is wrong with Americans?

We confess our inability to answer the questions raised in the foregoing lines.

J. M. F. sends us this reprint from the Bakersfield (Cal.) Californian:

"William Houston, prominent music student in the local Junior College, will prevent a violin recital March 28 at Woman's Club Hall."

A "he" man, probably, is one who wonders why anyone likes Debussy's Pelleas and Melisande.

We have so often pointed out as an example to America, that France never forgets to honor its great personages of the past. Now a monument is to be erected to the memory of the inventor of Camembert cheese.

More "Americana" for H. L. Mencken and his Mercury: The first performance, recently, in this country, of a newly found overture by Beethoven, did not receive a thousandth part of the newspaper space accorded to the announcement, that next season the official distance between football goal-posts will be 120 yards, instead of 100.

Hardly is Better Beethoven Week over, when Herbert F. Peyer, of the Telegram, reminds us maliciously that 1828 will mark the hundredth anniversary of the death of Schubert, and 1833, the hundredth anniversary of the birth of Brahms.

From the Sun:

The American Engineering Council proposes that half of the radio stations now operating in this country be closed by law. The council seems convinced that four concerts are enough to come over any radio set at one time.

It is shocking to learn that Kansas has no State Song. Look at the State Songs of—of—well, of the States which have them, and realize what Kansas is missing.

The new Metropolitan Opera House is to have a swimming pool. For the Rhine Maidens to practice?

There were only forty-two concerts in New York last week. Sceptics now concede the arrival of spring.

"The war of the Chinese tongs in America has been allayed through a peace treaty," writes J. P. F., "and should this not prove an example to the camps of the modernistic and 'reactionary' music adherents? Their battles, if not as sanguinary as those of the tongs, are at least as fierce and furious. Why not, for instance, let the Beethoven Association and the League of Composers enter into a pacific compact for a term of years? Harold Bauer and Walter

Damrosch, acting for the Association, and Emerson Whithorne and George Antheil, representing the League, could get together and choose an impartial umpire to referee the discussions; say, a fair minded outsider, like the Rev. Dr. Stratton, Canon Chase, Henry Ford, or Babe Ruth?"

Just before sailing for Europe, recently, Fritz Kreisler told the reporters that "there is no such thing as the 'greatest' violinist." A statement combining modesty and curbing of competition.

A psychologist has discovered that a kiss shortens life by three minutes. Nevertheless, after Brünnhilde's lengthy osculation in Siegfried, she manages to survive through the rest of that opera and all of Götterdämmerung.

Jeffrey—So your son has been injured and is coming home from college?

Briggs—Yes, he sprained his ukulele finger.—Detroit News.

"You critics and we musicians," writes S. P., "remind me of Mike, who fell from a roof and lay inert on the ground, while the ambulance doctor pronounced him dead. Mike, suddenly conscious, sat up and retorted: 'O'm not dead.' His friend Pat pushed him back, with the admonition: 'Shut up, Mike, the doctor knows best.'"

Mortimer Wilson, American composer, hit upon a timely idea, when he entitled his suite, heard here recently, Music For Calories. If one mixes it judiciously with, say, violins and vitamines, a new, pleasurable, and undeniably effortless way to reduce, will have been discovered. By the way, some of the ten movements (there should have been a Daily Dozen) in the Wilson suite, are called: Citrus, Cereal, and Swine; From Roses to Coffee; A Cold Bottle and a Bird; and From Soup to Nuts. At future performances of the suite, it might not be a bad idea to distribute to the listeners, copies of the late Henry T. Finck's interesting book, Girth Control.

Another pot shot is taken at the heinous fraternity by the Telegram, which animadverts: "He isn't a true critic unless he can feel just as superior to the public while following it as while leading it."

From the Morning Telegraph:

Manager: "Can you sing up to high C?"

Chorus Girl: "No, but I can kick higher than that."

Manager: "You're engaged. What are your terms?"

Arthur Honegger composed the now familiar Pacific 231, tonalizing the travail of an American freight locomotive. Very recently, on a visit to England, he rode in a locomotive, and handled it himself, and now he plans to put his new experience into music. Soon we will know all about the iron monster symphonically. "And then what?" as one of our friends is fond of remarking. Of course, the main theme of Honegger's forthcoming choo-choo piece, will be known technically, as the Locomotif.

We are contemplating a symphonic poem to be called, The Wail of the Wheelbarrow. The separate movements will be:

I. Allegro Energico. (The Wheelbarrow starts work on Monday morning. The piccolo solo represents the merry whistling of the Wheelbarrow-pusher.)

II. Adagio Lamentoso. (Creaking of the Wheelbarrow on Thursday, just after it has carried an especially heavy loading of building bricks.)

III—Scherzo. Fughetto Umoristico. (Contrapuntal study of the hose being turned on the mixture of mortar and sand. A workman with a torn shoe steps into the scalding mass.)

IV—Andante. Molto allegro e Furioso. (The Wheelbarrow resting and reflecting on Sunday. The Wheelbarrow, left on the top floor of a skyscraper, even while recognizing the dignity of work, and the economic importance of skyscrapers, suddenly becomes aware of the lowly nature of its labors. "A Rolls-Royce works too," cries the wretched Wheelbarrow, "but at least it is pretty and shiny, and it gets about, and sees parks, the country, and street life, carries liquor, and has lovely ladies sitting in it. Ah, woe me, woe me." The Wheelbarrow, in insane rage, propels itself toward the edge of the scaffolding, screams horribly, and hurtles into space, dashing itself to pieces on the head of a passing piano teacher.)

We may decide to add a choral coda, a Hymn of Joy, sung by the pupils of the deceased piano teacher.

LEONARD LIEBLING.

### EARNING MEALS PROFESSIONALLY

Louise H. Marvin, Buffalo correspondent of the MUSICAL COURIER, sends to this paper a timely set of verses, which she says she received from Los Angeles, with authorship and place of publication—if any—not given. The piece, called *The Singer's Revenge*, will appeal in heartfelt fashion also to pianists, string players, and other public performers. Here it is:

It was a singer of renown who did a desperate thing,  
For all who asked him out to dine requested him to sing.  
This imposition on his art they couldn't seem to see,  
For friendship's sake they thought he ought to work without a fee.

And so he planned a dinner, too, of fish and fowl and wine  
And asked his friends of high degree to come with him to dine.  
His banker and his tailor came, his doctor, too, was there,  
Likewise a leading plumber who'd become a millionaire.

The singer fed his guests and smiled, a gracious host was he.  
With every course he ladled out delicious flattery,  
And when at last the meal was done he tossed his man a wink.  
"Good friends," said he, "I've artists here you'll all enjoy, I think."

I've trousers needing buttons, Mr. Tailor, if you please  
Will you oblige us all tonight by sewing some on these?  
I've several pairs all handy by, now let your needle jerk.  
My guests will be delighted to behold you as you work.

Now, doctor, just a moment, pray, I cannot sing a note.  
I asked you here because I thought you'd like to spray my throat;

I know that during business hours for this you charge a fee,  
But surely you'll be glad to serve my friends, tonight, and me?

His guests astounded looked at him. Said they: "We are surprised!  
To ask us here to work for you is surely ill-advised.  
'Tis most improper, impolite!" The singer shrieked in glee;  
"My friends, I've only treated you as you have treated me."

### WHAT IS HAPPENING TO US?

What strange thing is happening to us? A little over a year ago Marion Talley, an untried singer, was made a tremendous success before she ever appeared on the stage. There was a near-riot in front of the Metropolitan Opera House on the date of her first performance there and the police had to be called out to keep order. The fact that Miss Talley has since then made good and has proved her right to the success that was accorded her has nothing to do with the matter. The fact remains that she was boomed into prominence before people had had a chance to hear her.

Exactly the same thing happened in the case of the latest American opera to be given at the Metropolitan, *The King's Henchman*. There was a great crowd, though not as great as that which greeted Talley, and an absolutely capacity audience for the first performance.

The same thing happened again—or nearly the same thing—in the case of George Antheil on the occasion of his first American concert. A half-hour before the door opened the lobby was entirely jammed full of people hoping to get good positions in the standing room. True, Antheil had made a noise abroad, but many great artists come from abroad and make their first New York appearance and it does not cause the least disturbance or excitement here.

What is happening to us? Is it possible that the wave of nationalism that has swept over all European countries has actually swept over America too?

### OPER JAHRBUCH

It is really a pity that all Americans cannot read German. If they could they would be in a position to enjoy and derive benefit from the modern magazine published by the Universal Edition and known as *Musikblätter des Anbruch*. This magazine is in its ninth year and the first volume of 1927 has recently reached this office. It is entitled *Opera Year Book* and contains an extraordinary array of original articles by the leading thinkers, writers and composers of modern Germany. It also contains a number of interesting illustrations concerning modern opera usage in Germany. One regrets the impossibility of undertaking a translation of the articles here published. Whether or not what is now being done in the way of operatic reform in Europe is likely to be lasting no one can possibly say. Certain it is, however, that this intensive experimentation will lead ultimately to what the future will recognize as the tradition of our day, just as we look back upon the tradition of centuries and generations gone by. Whether the isolated details of modern procedure live or die, the mass effect constitutes progress, and one cannot but feel that Germany and Austria and the countries adjacent, whatever their post-war names

may be, are doing an important work in every subdivision of musical art, and that the publishing house known as the Universal Edition is very materially aiding in this work.

### HARMLESS GAS

Referring to the Antheil Ballet Mecanique, heard at Carnegie Hall last Sunday, W. J. Henderson says in the Sun, that the composition is "an explosion of harmless gas." Other newspaper critics refer to the work in equally disparaging and even derisive manner. The audience for the most part listened quietly and seemed to be amazed and amused. Several dozen persons shouted, jeered, whistled, and catcalled. One whirled a rattle. Another tied a white handkerchief and raised it aloft, in token of surrender. All told, the demonstration was mild, and no police reserves had to be called out, as was the case when the Ballet Mecanique received its premiere in Paris and Budapest. Indeed, the Carnegie Hall audience probably recognized as indigenous to our machine-ridden country, and to down-tearing and up-building New York, much of the conglomerated mechanical noise that sounded from the stage. Of "music" there was no semblance; as an imitation of mechanical travail, the piece had its merits. However, it belongs in the movie houses with pictorial illustrations of various mechanical activities. By the way, it is reported in whispers, that the "demonstration" of the objectors also was mechanical; i. e., that it was carried out by selected persons who had been carefully rehearsed the same morning at Carnegie Hall.

### WHAT A DIFFERENCE!

Plato, who knew a thing or two, gave it as his opinion, that "Music is a thing which takes us to the edge of the infinite and lets us for moments gaze into it." But, oh, oh, what we see these days, and oh, oh, oh, what we hear! If Plato were living at this time, and attending concerts, he probably would wear smoked glasses.

### TUNING IN WITH EUROPE

Europe is celebrating Beethoven with a vengeance. Every country, every city, is doing its share. Never in the history of culture has an artist's memory been so profusely honored. Vienna is the principal festival center of course. There the governments of the Republic and the City of Vienna have combined their efforts to give the occasion the required pomp. Foreign governments, notably France, have sent their ministers of fine arts to pay official homage. Bonn, the composer's birthplace, bristles with celebrations from now on through the summer, and the City of Berlin is appropriating several millions of Marks for the erection of some sort of a memorial—probably a concert hall. Paris and Budapest are erecting new monuments to the composer; England, France, Italy, Sweden, Czechoslovakia, Rumania, Hungary and Russia are reporting Beethoven celebrations on a large scale. The most extensive of these celebrations is in Russia, where it takes place under the auspices of the government. All the great orchestral works, all the quartets, all the sonatas and the vocal compositions are being performed by the greatest specialists available in Europe. In every important European opera house *Fidelio* is being revived; The *Missa Solemnis* is being sung in every town that boasts of a choir. If ever proof were needed that art, the highest achievement of the human race, is supernatural, universal, the greatest unifying element in civilization, here is the proof. Who in all these commemorations and homages thinks of Beethoven as belonging to any particular nationality? Even though he represents the flower of a particular culture, local rather than national, his genius belongs to the world.

\* \* \*

Of course, there are those—there are bound to be—who say that the performances of his works are being overdone. One distinguished musician has suggested that we should celebrate by forbidding the performance of Beethoven works for a year. That is the voice of the aesthetic snob. We cannot go too far in impressing this generation with the power and magnitude of his genius; and even a mediocre performance is better than none of a master work that will always be better than it can be performed. I have another suggestion to make: let artists resolve henceforth never to perform Beethoven except by himself. The gulf between him and most composers is becoming so apparent that the mixing up of any non-Beethovenian works with those of his mature period strikes us more and more as a stylistic sin. The bridge between the others and Beethoven is

### MUSICAL COURIER READERS

#### Love It Is

*To the Musical Courier:*

In a recent issue were able articles about Godard and Victor Herbert and I beg to supplement these with my modest contribution, helpful, I hope, in the cause of music. I will begin with two quotations which shall furnish us with the right key-note for the right ideal: "A Thing of Beauty is a joy forever," and "Books in the running brooks, sermons in stones, and good in everything."

Let us remember that the ear is as the eye, with love dominating. Violets and roses do not offend the eye and we rejoice to see flowers. Also the mountains, hills, valleys, oceans, rivers, streams. Then let us also rejoice in every beautiful melody and in harmony, that is lovely. Let us hear as lovingly as we see. Our tonic key-note gives us this dominant—love. In this thought more than in any egotism is to be found happiness in music. It is eminently right that the modernistic mind be grateful to all the Past-Pilots who have provided the stepping-stones. Some have condemned even Mendelssohn, and this is just as silly as to disapprove of Niagara Falls.

Let us treasure all music which helps the world to be better, happier. Don't let us be pharisees. There are composers to help all—the gods are for the few and so the brilliantly clever and happy Godards and Victor Herberts edify their thousands. Let us praise and thank worthy achievement, especially that of the past!

(Signed) H. COLLIER GROUNDS.

#### A Musical Capital

*To the Musical Courier:*

I recently read an article on the beautifying of Washington, D. C. It seems that there is a plan to be executed by our government to make Washington unique in beauty. But only public office buildings are to be erected and one may search in vain for any mention of an opera house or concert hall. It seems as if Washington desired to be unique in other ways besides beauty when one compares this city with Rome, Vienna, Paris, Berlin and London, with their opera companies and symphony orchestras. Washington is the capital politically, but New York City is the capital of the arts of this nation. Perhaps some day, when our government decides to nourish, encourage and provide for the arts here, we may have a national opera house, but if it could only be provided for now, when a definite plan of improving and beautifying the city is going forth!

(Signed) MARGARET JACKSON.

Beethoven in his early works; the bridge between him and the musical posterity has hardly been found.

\* \* \*

Speaking of celebrations, a particularly appropriate one has been devised by the town of Cheltenham, desiring to honor its favorite musical son, Gustav Holst. As a compliment to the composer of *The Planets*, a number of—rockets were shot into the air. Make your own comment!

\* \* \*

From a London newspaper:

"And in any case, wireless is killing music quite quickly. There must be thousands of children growing up to believe that the noises they hear broadcast are really music—a thought conducive to ululations and breast-beatings."

\* \* \*

There is a movement on foot to get Frederick Delius, who is paralyzed at his home in France, the Order of Merit, one of the highest official distinctions conferred on men of genius in England. Sir Thomas Beecham started it by writing a letter to the Evening Standard. This has been followed by letters from Evelyn Howard-Jones and Percy Grainger, both friends and admirers of the composer. Grainger calls him "undoubtedly the greatest of all living composers, not only as the greatest British composer of any period, but as one of the five or six transcending creative musical giants of all time—alongside Bach, Handel, Beethoven, Chopin and Wagner." Comparisons are odious, and no doubt Delius himself, a modest, retiring man, would consider this one dangerous. But if it will get him recognition at the hands of an anti-artistic government, that will be justification enough.

\* \* \*

Royal comment after a "command" performance of Bach motets by the Bach Cantata Club—the first time that Bach, in all his simple grandeur, was heard in the chapel of Buckingham Palace: "You must have put in a lot of practice."

\* \* \*

"Musical appreciation" for the Young Idea:

Mary is asked to set down her impressions of Beethoven's fifth symphony. "The theme," she writes, "means Kate knocking at the door. As Beethoven was deaf, he didn't hear her, so she keeps on knocking all through the piece."

\* \* \*

"Men who follow music show a higher grade of business capacity than those who ignore it."—Sir Henry Coward, at Hull Rotary Club.

\* \* \*

Chorus of concert agents: "We'll tell the world they do!"

C. S.

## ROCHESTER OPERA

(Continued from page 5)

now. But one must say that the general average of excellence was exceedingly high. All of them sang the music very well indeed, they have learned the Mozart tradition, they kept time and tune, their intonation was faultless, and their interpretations were at least as impressive as one could expect. What one naturally misses in a production of this kind is the simulation of intensity of emotion. The lovers loved very mildly indeed, and neither pain nor pathos seemed to be more than a distant vista of something of which none of those engaged in their portrayal had had any personal experience—fortunate youth.

## MADAME BUTTERFLY, APRIL 5

The second night of opera by the Rochester Singers emphasized afresh, all the impressions aroused at the premiere of the evening before.

There were some new features, however, brought out by the modern character of the work performed, Puccini's Madame Butterfly.

On the whole, the young artists covered themselves with credit. It was not to be expected that they should throw themselves into the fire and fury of true operatic passion, and sing and act in the manner of long experienced lyrical routiniers. However, these American youths and damsels exhibited thorough acquaintance with the libretto and the music, and gave a performance that pleased the ear and carried sufficient dramatic conviction.

In point of scenery and staging, high praise is in order. With a minimum of means, a maximum of effect was secured. A single interior stage set sufficed for all three



Moser Studio photo

GEORGE FLEMING HOUSTON,  
principal basso of the Rochester Opera Company, as Osmin  
in the Abduction from the Seraglio at the Guild Theater,  
New York, last week.

acts, and change and contrast were contrived through opening and closing the sliding screen panels, which were placed at the front and rear of the stage, thereby giving the effect of a four walled chamber. When Cio Cio San used her telescope she directed it over the heads of the audience. The pathetic scene of the three watchers waiting for Pinkerton's return, was enacted by showing only the shadowy, silhouetted figures, through the closed transparent paper panel.

Eugene Goossens again did yeoman service as the conductor of an orchestra which was none too large for the opulent demands of Puccini.

Cecile Sherman, the Cio Cio San, revealed an attractive stage presence, a sweet and lyrical voice, and a measurable degree of emotional projection. Helen Oelheim's contralto tones were rich and well modulated. Her acting showed good possibilities. Charles Hedley, the tenor, sang with taste, but not quite enough power. Allan Burn was the Consul, and made an excellent impression. He seemed at ease, and he held his own in the matter of vocalism against the orchestra. Marion Howard did the small role of Kate Pinkerton acceptably. Albert Newcomb was Goro, and Mark Daniels, the Bonze, and Arthur Seamans, Prince Yamadori.

The small chorus sang with fine accord and volume.

## THE MARRIAGE OF FIGARO

Mozart's immortal and delightful opera, the Marriage of Figaro, was presented to the New York public as the third of the attractions during the visit of the Rochester Opera Company. It was a welcome one, as it has not been heard here since 1924 while the last Metropolitan performance of this opera was in 1917. Gotham music lovers are therefore doubly indebted to the Rochesterans, both for the presentation and for the pleasure it gave.

The performance was a spirited one. A decided atmosphere of freshness and youth permeated the quaint eighteenth century opera, and the work of this young company was particularly marked as a whole. The ensemble gave the definite impression of persons who had been long associated and who had reached a point of mutual understanding rather than being a gathering of hit-and-miss artists, which is often the case with companies not of great reputation. There was a fine unity and balance in the smooth singing of the chorus and the work of the ballet, and an easy entrance and exit of personages. The artists also understood the style of Mozart and have a keen appreciation of the serene humor and wit which abounds in the lines. The recitatives were replaced by spoken dialogue, a happy innovation, giving the work an even greater flavor of comedy than was perhaps at first conceived. The English diction was good.

## MUSICAL COURIER

There was no means of knowing whose translation was being used, but it was one which clearly proved that Mozart and Beaumarchais are still timely. Our humor today is quite able to appreciate the Count's impression of Figaro as expressed in the phrase, "What a nerve that fellow has."

Individually the cast was on a fairly equal plane. Mary Silveira was a lively and piquante soubrette. Her voice in the higher register is pure and free. She knows the stage and makes use of every opportunity it offers. Her Susanna was intriguing. Ethel Codd, as the Countess, presented a lovely picture, and when she had overcome a slight nervousness, displayed a voice of warmth and considerable power. Cecile Sherman as Cherubino did some excellent histrionic work, investing the part with charm that was disarming. Her arias were sung with simplicity and her voice seemed well adapted to the Mozartian style. The Figaro of George Houston was in perfect keeping with the lovable character, and vocally very fine. His voice is rich and deep, as is also that of John Moncrieff who impersonated Dr. Bartolo. Mark Daniels pleased as the Count. The facial expressions and mannerisms of the entire cast were an outstanding feature of the good directing the company has had. The costuming and settings were worked out on a clever artistic plan of silver, gold and black. Eugene Goossens, at the conductor's stand, did excellent work with an orchestra none too large but with fine tone quality, and which was kept moving at a lively pace.

## TORONTO, CAN.

TORONTO, CAN.—The Toronto Mendelssohn Choir gave its annual festival, assisted by the Cincinnati Orchestra. Among the many delightful numbers presented was Beethoven's Ninth Symphony, great music by a great composer, performed by a great orchestra and choir.

The Canadian College of Organists is putting on a series of organ recitals at St. Paul's Anglican Church beginning with a recital by Richard Tattersall. Then every fortnight following there will appear Harvey Robb, Thomas J. Crawford, Dr. Ernest MacMillan, Dr. H. A. Fricker, and finally a recital by Harold Gleason of the Eastman School of Music, Rochester, N. Y.

In commemoration of the death of Beethoven, the Hart House String Quartet, with the assistance of the London String Quartet and the Kilbourne Quartet of Rochester, gave the entire cycle of the Beethoven string quartets at Hart House Theater, University of Toronto. This was indeed one of the finest and rarest programs ever carried out in this city.

Mme. Lugrin-Fahey, dramatic soprano, gave an interesting recital in Massey Hall, assisted by William Hardiman, violinist. Mme. Fahey has a big, rich voice, very pleasing and does her work as if she enjoys it. Her singing of the Grand Scena from Weber's Oberon was most dramatic and showed a voice of tremendous verve and resonance. William Hardiman, violinist, played artistically, displaying a brilliant technic and aptitude towards the higher art of violin playing.

Geza de Kresz and Nora Drewett de Kresz were asked to repeat their performance of the Kreutzer Sonata given this fall in Ottawa, at the Beethoven Centenary there.

Boris Hambourg, Toronto cellist, was the soloist at the Quebec Symphony opening concert in Quebec City.

Louis Vierne, composer and titular organist of Notre Dame, Paris, gave a delightful organ recital at St. Paul's Anglican Church.

The Toronto Conservatory Ensemble—Frank Blachford, violinist; Leo Smith, cellist, and Alberto Guerrero, pianist—gave a fine performance of a well chosen program in the Toronto Conservatory Hall. The principal number was Beethoven's B flat trio which was played with great power and effect. Alberto Guerrero offered the Appassionata Sonata, and altogether it was a fine performance, worthy of the name it upholds—Toronto Conservatory Ensemble.

Agnes Adie, soprano, has returned to Toronto from an extended tour of the South.

Harold Samuel, pianist, gave an instructive series of three Bach recitals in Hart House Theater before a small but most enthusiastic audience. An all-Bach program is quite a test for any pianist, but Harold Samuel is indeed a master of the proper interpretation of Bach, and his recitals were not only highly pleasing but also of the utmost importance

## I SEE THAT

Duval pupils are appearing successfully in many Italian cities.

Rosemary, coloratura soprano, is now under the management of Art Concert Service.

Harriet Ware lectured on American Music for the Virginia State Music Clubs.

Mignon Spence, pupil of Mme. von Klenner, made her debut as Musetta (La Boheme) in Bridgeport, Conn., March 31.

Members of the Rochester American Opera Company were honor guests at the last meeting of the National Opera Club.

Jacob Mesteckin is the teacher of Helen Berlin, violinist, winner of the Regional Contest, F. of W. C.

Jeanne Sorocca, Russian soprano, gives her first New York recital at Town Hall, April 22.

Mr. and Mrs. William R. Chapman, of the Rubinstein Club, have returned from two months in California.

Carl Fiqué's new comic opera, Castles in the Air, was produced under his direction in Brooklyn, April 7.

Amy Ellerman was "diarized" by an Ithaca student after her song recital there in March.

George Kirk won the Regional Contest, Women's Federation of Musical Clubs, in New York.

Pupils of Salvatore Avitable divided honors at his recital in Steinway Hall, April 2.

Mannes School makes an important innovation in the addition of a department of Cultural Studies.

Hornor Institute has engaged Sylvia Tell as head of the dancing department.

George Zaslawsky will present a new American rhapsody as a feature of the concert of the Beethoven Symphony on April 29.

Eva Lovette will hold a master class in New York.

Toti Dal Monte has won new laurels in Genoa.

## NEWS FLASHES

## Melba Doff Appears with Athens Symphony

(Special cable to the Musical Courier)

Athens, Greece.—Melba Doff's appearance on April 10 with the Athens Symphony was a great success. (Signed) R.

## Krueger Receives Ovation in Seattle

(By telegram to the Musical Courier)

Seattle, Wash.—Final concert of the Seattle Symphony received greatest ovation ever accorded. Tschaikowsky Fifth Symphony given stupendous rendition, Krueger achieving finest ensemble and interpretation in Andante. Other numbers from Beethoven, Berlioz and Mendelssohn. Last number, Overture Tannhäuser. Orchestra personnel presented Krueger with silver loving cup. Citizens' Committee pledged continuance of orchestra. (Signed) J. H.

to the many students of Bach who were more than thrilled at these performances. R. S.

## Gordon String Quartet in New Series

Having just finished a series of six Beethoven concerts at Simpson Theater, Field Museum, Chicago, the Gordon String Quartet has commenced a new chamber music series



© De Guelde

GORDON STRING QUARTET \*

there, on Sunday afternoons, which began March 27, continuing for six weeks. This latter series is given under the auspices of the Library of Congress, Washington (D.C.), Elizabeth Sprague Coolidge Foundation. The Quartet, so well headed by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, is in constant demand in and around the Windy City, and yearly does more toward making chamber music popular with the masses than probably any other organization of its kind.

## Esther Dale to Sing in Philadelphia

Esther Dale will be the soloist on April 21 at the spring concert of the Mendelssohn Club of Philadelphia, at the Academy of Music.

Sylvia Lent received letters of congratulations from radio fans.

A new song by Anne Stratton and Gretchen Dick is winning favor.

William Simmons has been engaged for the vocal department of the Cleveland Institute summer session.

Alberto Jonas received praise from D. C. Parker, London critic.

Dayton Westminster Choir will sing for the delegates to the N. F. M. C. convention in Chicago.

Leone Kruse will leave Munich for an engagement with the Chicago Civic Opera Company.

Pick-Mangiagalli's Basie Bote had its Rome première.

George Antheil fails to arouse the interest of Rome.

The School for Scandal by Paul von Klenau was given a Munich performance.

Percy Grainger's Molly on the Shore had a cordial reception in Copenhagen.

Hazel Dieseth will teach during the MacPhail summer session this year.

Edwin Hughes announces his plans for his summer master class which will be held from June 27 to August 6.

Boosey & Co., Ltd., of New York, has acquired the American and Canadian rights of the Enoch & Sons English catalogue.

Wilhelm Bachaus is to have a South American tour.

Aroldo Lindi has begun his first American tour.

Marie Novello arrived from London and went immediately to Florida.

Alfredo San Malo will give his second New York recital, April 25.

Otokar Sevcik celebrated his seventy-fifth birthday and finds himself well and hearty.

Paulist Choir, under direction of Father Finn, gave a recital for the benefit of the choir.

Russell V. Morgan will head the new Public School Supervisors' Course in the fall at the Cleveland Institute.

Josephine Lucchese will make a grand opera tour of principal cities of Germany, Denmark, Czechoslovakia, Hungary, Austria and Italy.

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## CHICAGO

## GUIMAR NOVAES' RECITAL

CHICAGO, ILL.—Several pianists appeared on April 3 in as many different halls. The most interesting was unquestionably Guimara Novaes, whose recital at the Goodman Theater brought an army of admirers that filled the hall to capacity. Mme. Novaes comes in our midst often, as her popularity necessitates return appearances. Instead of praising her work as it again deserves, the writer thinks best to use the space reproving those who had the recital in charge for having permitted the hall and the stage to be in complete darkness. Coming to the hall, we could not find our seat and so we must beg the pardon of the lady upon whose lap we found ourselves. Our own discomfort and embarrassment had many duplications. Several prominent musicians asked us if it were not dangerous to have all the lights turned out in such a large theater and if it were not taking away from Miss Novaes' playing to have the gathering looking for exits in case of fire. Miss Novaes has appeared here so often that the blame cannot be hers. She is known as a very modest woman and a superb artist and she does not require freak arrangements of any kind nor the complete lowering of lights to be listened to religiously by her public. Thus, the management must be sharply reproved for the lack of intelligence in having such an artist appear under such conditions.

## JACQUES GORDON AND RUDOLPH REUTER

A second joint recital by those two well known Chicago artists—Rudolph Reuter and Jacques Gordon—attracted another large audience to Kimball Hall, April 5. Together they rendered the Cesar Franck A major sonata and gave Eugene Goossens' E minor sonata its first Chicago performance. The latter has its beautiful moments, but these are outnumbered by the dull moments made by its rather tiresome rhythms throughout the entire number. Mr. Gor-

don, too, was unhappy in his choice of solo, as the Mediterranean Sketches by Stella Roberts (which is dedicated to the violinist) contain little that is of interest. The number, however, was artistically done in Mr. Gordon's most virile manner. Jacques Gordon is one of Chicago's busiest artists and his playing on this occasion was ample proof of why he is. Mr. Reuter did himself proud by clean-cut renditions of Busoni's Nuit de Noel, Niemann's The Garden Festival, Korngold's Rubezahl, Hensel's Berceuse and Schumann's Novelette No. 7. His velvety, singing tone and unusually clear velocity do the bidding of his musical intelligence. It was a fine recital, which was thoroughly enjoyed by the numerous listeners.

## GORDON STRING QUARTET

The large Simpson Theater in the Field Museum is hardly spacious enough to accommodate the many music-lovers drawn there by the Sunday afternoon concerts by the Gordon String Quartet. The program for April 4 included the Dohnanyi quartet in D flat major, Variation on a theme by John Powell (Daniel Gregory Mason), A Sprightly Episode by Hans Levy Heniot (first performance in America) and the Haydn G major quartet.

## MUSICIANS' CLUB OF WOMEN

The Musicians' Club of Women presented a program at Fine Arts Recital Hall, April 4, in which the following participated: Marie Sidenius Zendt, Wally Heymar, Lillian Pringle, Agnes Bodholdt Conover, Jane Anderson, Gertrude Farrell and Helen Mueller.

## COLUMBIA SCHOOL OF MUSIC NOTES

A trio concert for the benefit of the Mu Phi Epsilon (national honorary musical sorority) scholarship fund was given at the Columbia School Recital Hall on March 30.

Advanced students of the ensemble class of Ruth Ray, violinist, presented a trio program at the school on April 6. Gertrude Connole, soprano, was the assisting artist on the program by this trio, which consists of Heidi Roos, violinist; Elaine Rich, pianist, and Robert Lewis, cellist.

A group of artist-pupils of Ludwig Becker was heard in concert at Kimball Hall on April 7. Soloists for this occasion were Frank Hegji, Alice Holcomb, Sara Shatz, Frieda Koehn, and Margaret Conrad, and they had the assistance of a string ensemble.

## HOWARD WELLS' BUSY PUPILS

Several pupils from the class of the well known piano teacher, Howard Wells, are busy filling engagements. Florence Kirsch appears twice with the Chicago Symphony Orchestra, April 7 and 21; Elsa Chandler has been engaged as soloist with the Madison Symphony Orchestra, May 17, playing the Grieg concerto; Bernice Wayacek was soloist at the Twilight Concerto at the Chicago Beach Hotel, April 3; Mrs. Edwin F. Fletcher and Mrs. Ernst von Annom appeared at Winnetka Woman's Club, March 29; Norma Ragnlie won the North Dakota contest and has been engaged on the faculty of the South Shore Conservatory of Music, Chicago.

## LOUIS VIERNE AT KIMBALL HALL

The organ recital which Louis Vierne gave at Kimball Hall, April 6, concluded the series of three recitals under the auspices of the Illinois council of the National Association of Organists and the Illinois chapter of the American Guild of Organists. The eminent French organist, with the assistance of Madeleine Richepin, offered his listeners a rare treat throughout the evening, playing Bach, Cesar Franck, Faure, Lazare Levy, and several of his own compositions with the dignity and virility becoming a noted organist.

## CHICAGO MUSICAL COLLEGE NEWS

Arlene Durkee, soprano, student of Herbert Witherspoon, was soloist at the Elks' Convention in Sullivan (Ind.), March 31. She also was soloist for the same organization at Terre Haute (Ind.) the following evening.

On April 4, the following students of the College gave

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Chicago Musical College

an interesting program at the meeting of the Parent Teachers' Association at the Normal Park Presbyterian Church: Wyoma Caldwell, vocalist; Arlene Graybill, organist, and Eugenia Hotvedt, pianist. Miss Graybill arranged the program for the occasion.

Elizabeth Preston and Gertrude Gahl, students of Alexander Raab, presented a two-piano program over WGN (Chicago Tribune station) the entire week of April 4.

Herbert Kirschner, pupil of the violin department, was assisting artist to Edith Mason at Medinah Temple, April 3.

Marshall Sosson, another violin pupil, broadcast a program for The Etude radio hour, April 5.

Samuel Thaviu, violinist, and student of Leon Sametini, has been re-engaged as soloist with the Springfield Symphony Orchestra.

Phyllis Stefer, pupil of Cecile Jean Barnett, was solo dancer at the Chicago Orphan's Home for the benefit of the Good Will Society, April 2. Miss Barnett presented five of her pupils at Ascher's Theater, April 9 and 10.

Mrs. J. A. Hervey, student of Graham Reed, gave a concert in Milwaukee (Wis.), the first week in April.

The following artist-students gave the regular Sunday afternoon program at Central Theater, April 3: Chiyoko Macayama, Margaret Stoufer, Ethel Young and Eugenia Hotvedt, pianists; Julius Lakin, and Alvin Pelofsky, violinists; Anna Slabach, Lowell Shell West and Eunice Steen, vocalists; and Adelaide Liefeld, cellist.

## MARSHALL FIELD CHORAL SOCIETY'S ANNUAL PROGRAM

For its annual concert at Orchestra Hall, April 22, the Marshall Field & Company Choral Society, Thomas A. Pape, conductor, will present a miscellaneous program. The soloists will be Mme. A. Davies Wynne, Welsh contralto, and Samuel Leviton, violinist. Interesting features of the program will be Gaines' Seraphic Song for women's chorus with alto and violin obligatos; a group of negro spirituals and Saar's The Singers, for mixed chorus with soprano solo.

## ELSE HARTHAN ARENDT PUPILS

Loretta Liedell and Ann Vernon, sopranos, and Marion Schroeder, contralto, who are receiving the expert instruction of Else Harthan Arendt, assisted at a concert at Sherman Recital Hall, April 6, each singing individual solo numbers.

## BUSH CONSERVATORY NOTES

Helen Curtis, director of the department of class piano instruction at Bush Conservatory, will give a demonstration of her work and methods for the National Federation of Women's music clubs at the Congress Hotel on April 24. For this demonstration Miss Curtis will use children from kindergarten age through the second grade. Miss Curtis was also invited to give a demonstration for the Music

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Choral Society

THOMAS A. PAPE, Conductor

Orchestra Hall, Chicago

Friday Evening, April 22, 1927  
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Samuel Leviton	Violinist
Mrs. Grace T. Fredenhagen	Accompanist

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RECITAL

In Europe Season 1926-1927

April 14, 1927

Supervisors' National Conference (Southern section) meeting at Richmond (Va.) on April 7. April 14 she is giving a demonstration for the Music Supervisors' National conference meeting at Springfield (Ill.). In this demonstration Miss Curtis will use her pupils from Springfield. Special courses in class piano instruction will be conducted by Miss Curtis at Bush Conservatory during the summer session.

Emmons C. Carlson, who has been coaching with Edgar Nelson, has been engaged as bass soloist at the Wilmette Presbyterian Church, where Erma Rounds, of the Bush Conservatory faculty, is organist and choir director.

Ernest F. Burgeson, baritone, student of Frederica Gerhardt Downing, was engaged as special soloist last Sunday at the Third Congregational Church of River Forest.

Betty Slavin, soprano, student of Glenn Drake, is singing a group of special numbers during each performance of the Passion Play, now being shown at the Playhouse, Chicago.

Margaret MacDonald, student of the dramatic department, is giving a program for the British Empire Association at the Auditorium Hotel, April 14.

Lawrence Johns, of the dramatic department, will coach and produce the regular commencement play for the Wilson School, Chicago. The play will be presented in June.

#### GEORGIA KOBER PUPILS HEARD

Alverna Stetzler, artist-pupil of Georgia Kober, proved a worthy exponent of her teacher's excellent piano method, in a recital March 22 at the Sherwood Recital Hall. Numbers by Bach-Liszt, MacDowell, Chopin, DeFalla, Granados, Albeniz, Ravel and Liszt showed Miss Stetzler a talented pianist with a message to deliver.

Pupils of Miss Kober gave a program at Sherwood Recital Hall, March 29. These included Treva Richardson, Kathryn Black, and Carrie Mae Diggs.

#### WELLS PUPIL SCORES AS ORCHESTRA SOLOIST

Howard Wells has every reason to feel proud of gifted little twelve-year-old Florence Kirsch, who carried off first honors at the Society of American Musicians' contest and thereby won a solo appearance with the Chicago Symphony Orchestra. Her playing of the Mozart D minor concerto at the children's concert of the Chicago Symphony Orchestra, April 7, won her instant success. Glenn Dillard Gunn, in the Chicago Herald and Examiner said of her work: "Remember the name of Florence Kirsch, twelve-year-old pianist! She was soloist yesterday afternoon with Frederick Stock and the Chicago Symphony Orchestra in the last but one of the children's concerts, winning her hearing in a contest under the auspices of the Society of American Musicians. Hers is a talent of the first rank. She offered a performance of the first movement of the Mozart D minor concerto that might challenge comparison with that of a mature artist. It was fine Mozart style, simple, spontaneous, tonally eloquent, musically sound, technically impeccable. It was playing happily devoid of self-conscious technical display that so frequently mars the art of the precocious child. All in all, this child's performance was one of the delightful events of the season. She is a personality as well as a talent."

#### AMERICAN CONSERVATORY NOTES

The American Conservatory Orchestra will give a concert in Orchestra Hall, April 28. Esther Huxhold, pianist; Gladys Pugh, soprano, and Leo Miller, violinist, will be the soloists. J. Allen Ware, bass, artist-student of the voice department, is leaving this month on a twenty weeks' concert tour through the West. The Conservatory is giving a series of Sunday afternoon radio concerts over WGN, Chicago Tribune station; the program for April 17 will be given by Ethel Lyon, pianist, and Adelaide Jones, soprano.

Mme. Louise Willhour presented her dramatic art pupils in four one-act plays in the Conservatory Recital Hall, April 2. Gwendolin Fouse, artist-pupil of the voice department, appeared in recital before the Woman's Club of the North Shore Universalist Church on March 21; Miss Fouse also gave a program at the Oak Park Congregational Church on April 6.

#### WESTERVELT ARTIST-PUPIL MAKES DEBUT

There appeared in the Young American Artists' series at Fine Arts Recital Hall, April 7, a very talented and promising young soprano deserving the name "artist." Katherine White is her name. In programming the Caro Nome from Rigoletto, Depuis le Jour from Louise, and Strauss' Serenade, Miss White set a difficult task for herself. However, she left no doubt but that she was vocally able to undertake such a burden and came out of the ordeal with flying colors. Not only has Miss White been extreme-

## MUSICAL COURIER

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ly well trained and her voice well placed, but she also has a fresh, clear soprano of beautiful lyric quality, imagination, musical intelligence and artistic style. She sang beautifully and proved the efficiency of the training received at the hands of Louise St. John Westervelt, from whose studio Miss White emanates.

Appearing on this program also was Harold Van Horne, a young pianist of no mean ability. In the uninteresting Brahms F sharp minor sonata, Mr. Van Horne displayed fine technic, musicianship and good training. His teacher is the prominent pianist, Rudolph Reuter.

#### ORCHESTRA PLAYS HAPPY PROGRAM

There was much joyful music and much reason for joy in the Chicago Symphony Orchestra's presentation of this season's twenty-sixth program at Orchestra Hall, April 8 and 9. Richard Strauss' *Der Burger als Edelmann* sparkles with gaiety, and though it is Strauss technically, it is not the serious, tragic Strauss one knows so well. It is charming music and, beautifully set forth by Conductor Stock and his musicians, proved a highly pleasing novelty. Continuing with the lightheartedness, there came after the intermission Eric Delamarter's suite, *The Betrothal*, which, under the able direction of the composer, who is the orchestra's assistant conductor, proved one of the happiest numbers in the orchestra's repertory. It is truly American, technically well scored, melodious and happy in mood. The patrons liked it immensely. Delamarter also proved his versatility with the stick in a spirited reading of Smetana's *The Moldau*. The symphony was Huber's E minor and the Felix Mottl arrangement of the Tambourine from *Frederick the Great* added to the listeners' enjoyment.

JEANNETTE COX.

#### Leginska, Guest Conductor of Chicago Woman's Symphony, to Play Solo

Ethel Leginska, noted pianist, dynamic conductor of Boston's Philharmonic Orchestra, and the only woman orchestral director to command international attention, will be guest conductor of the Women's Symphony Orchestra of Chicago at its last concert this season. On April 19, at the Goodman Theater, Mme. Leginska will make her Chicago debut as conductor with the leading professional Woman's Orchestra of the country, which, in a single sea-



ETHEL LEGINSKA

son has developed into a notable organization. Mme. Leginska will add to the unique interest of the occasion by appearing as soloist and conductor simultaneously, in a performance of the Mozart A major piano concerto. The double role of this highly gifted woman has created a sensation wherever she has appeared.

The high standard of programs maintained by the Woman's Symphony Orchestra throughout the season just closing will be continued in this concert, which, besides the Mozart concerto, includes the entire Beethoven Fifth symphony, the Euryanthe overture of Weber, a suite, (*Pisanella*) by Pinzetti, and the Marche Slave of Tchaikowsky. It is expected that a sold-out house will greet Mme. Leginska and the Woman's Symphony on this occasion, as the clientele of the orchestra is growing daily and the prestige of this great woman conductor lends intense interest to her Chicago appearance. Thirty thousand people in the Hollywood Bowl in Los Angeles heard her conduct the Los Angeles Symphony Orchestra and cheered her to the echo. Her successes with the New York Symphony were notable, and ovations greeted her European appearances as conductor in London, Paris, Munich and Berlin.

The association of the pioneer woman conductor and the first professional woman's symphony, organized on a basis to make real symphony playing possible, promises to make this concert unique in Chicago's music annals. At each of the five concerts given by the Woman's Symphony under Richard Czerwonky's baton this season, one complete symphony has been presented, beside some thirty-odd numbers of the standard orchestral repertory. The five symphonies given were Beethoven's Seventh, Dvorak's New World, Schubert's Unfinished, Cesar Franck's D minor, and the Tchaikowsky E minor (No. 5). Beethoven's Fifth, under Leginska's baton will complete a creditable record for this fine organization.

The Woman's Symphony Orchestra of Chicago includes sixty women players, being completely feminine in

all string sections, except the double bass, and including three flutes, two clarinets, three trombones, three trumpets, one oboe, one French horn, harp and tympani and percussion. Masculine assistance, in presenting the symphony programs listed, is necessary at present to complete the oboe, French horn, bassoon, tuba (when used) and double bass sections (amounting generally to ten men) because it is impossible to secure women players of these instruments in Chicago. It is hoped by the management that the present concerts will call attention to the demand that exists for players of these instruments, and that the vacancies will be filled next season.

#### Reception for Goossens and Wendt

The English-Speaking Union gave a tea in its club rooms on April 6. The hostesses of the day were Mrs. Laurent Oppenheim and Miss Emma Mills, and guests were invited to meet Eugene Goossens and Theodore Wendt, the latter formerly of Capetown, South Africa, where he was conductor of the Capetown Symphony Orchestra for ten years.

#### Louise Stallings Celebrates

Louise Stallings, soprano collaborated in a Bach program at the MacDowell Club, March 20, a string orchestra from the Institute of Musical Art, Bernard Wagener, conductor, also participating. It was a truly enjoyable evening, music of variety making up an unusual program.



Photo by Vaughan &amp; Freeman

#### VALENTINA

# AKSAROVA

The well known Russian soprano who has just returned to London after two brilliant performances of Rubinstein's Opera "Demon" conducted by N. Tcherepnine (Orchestra Colonne). She sang the principal role of Tamara, and all the Paris press noted her beautiful voice and her perfect interpretation.

#### PARIS PRESS:

*Comœdia*.—"In the role of Tamara Mme. Aksarova combined a remarkable voice with a pure diction and a perfect interpretation. The performance had an immense success."

*Le Journal*.—"Excellent interpretation of the role of Tamara."

*Le Monde Musical*.—"The magnificent voice of Mme. Aksarova."

*Le Monde Musical*.—"The part of Tamara was brilliantly interpreted by Mme. Aksarova."

#### LONDON PRESS:

*The Era*.—"This accomplished Russian soprano has the variety of style and the range of emotional expression to enable her to keep the listener's attention unwearyed throughout the performance of many songs in one evening. And she has also the vocal means—a voice of ample range and warm quality. . . . She more than sang the Russian songs; she lived in them."

*Daily Telegraph*.—"At her best in arias from 'La Bohème' and 'Tosca' and in songs requiring intense dramatic expression, her voice being rich and of finely resonant timbre."

*The Times*.—"A couple of operatic arias by Puccini showed Mme. Aksarova's capabilities in the operatic style, this seems to be the true medium for her rich voice."

*Morning Post*.—"Mme. Aksarova sings with a large and dramatic faculty of vocal expression."

*Daily Telegraph*.—"In the evening of Russian Music devoted to Tchaikovsky, Madame Aksarova showed herself an admirable singer with an undoubted talent for interpretation. The scene of the letter from Eugen Onegin was given by Mme. Aksarova a life and impulse that made it one of the best things in the programme."

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April 14, 1927

## CINCINNATI, OHIO

CINCINNATI, O.—Ultra-modern and even jazz have held the boards at the Cincinnati Symphony concerts recently. Not content with presenting Honegger, Arthur Bliss and Debussy to the audience, Fritz Reiner brought George Gershwin on as soloist to play his much-discussed Rhapsody in Blue. For the first time this year the S. R. O. sign was hung out several days before the concert and Emery Auditorium was packed to the doors. Two compositions by Gershwin were played the concerto in F major and the Rhapsody in Blue. Gieseking, master of the piano, was the soloist in a program that was half and half. The first part presented the overture to Peter Cornelius' Barber of Bagdad and the Mozart concerto in C major in which both Gieseking and the orchestra gave forth pure joy. Seldom has Reiner conducted with such beauty of feeling and fine interpretation. The second half of this program was distinguished for two American premieres, the first by Arthur Bliss, who dedicated his Hymn to Apollo to Fritz Reiner and the Cincinnati Symphony Orchestra as a tribute to their high achievement in artistry, and for the second, Gieseking was soloist in Honegger's Concertino. The program closed with Debussy's Rondes de Printemps. The program noted that March commemorated the birth of Martha Cora Dow, who proved her interest in the Symphony Orchestra by bequeathing it a generous sum. The Sunday Popular concerts have been conducted by Ralph Lyford, American composer-conductor, who was recalled from Geneva to serve again as associate conductor, and accompanied the orchestra on its triumphal tour of eastern cities.

Another concert which drew a larger-than-capacity audience was that of Percy Grainger whom the Clifton Musical Club presented on March 13 as a special attraction for its Junior Club. Mrs. John A. Hoffman and members of her board made this a gala occasion, giving a large supper party in honor of the noted pianist.

A unique program of Negro folk songs was given by Mary Allen Grissom, of the Louisville Conservatory of Music, under the auspices of Eta Chapter (College of Music) of Sigma Alpha Iota. Miss Grissom has undertaken a definite piece of constructive work in preserving the original melodies of negro life and her program is being booked throughout the country by S. A. I. Chapters for the benefit of the endowment fund of this music sorority.

The Heermann String Quartet of the College of Music gave a concert in the Cincinnati Art Museum's Sculpture Hall for the Crafters' Society.

The Choir of St. John's First Protestant Church, directed by John A. Hoffmann, and the Culp String Quartet, gave a Sunday afternoon program of choral numbers and quartet numbers.

The actives of the Matinee Musical Club, of which Mrs. Adolf Hahn is president, held its last meeting of the year at the Hotel Gibson, in which the musical program was given by Lillian Kreimer, Louise Church Winans, Mary Conrey Thuman, Dorothy Robb, Irene Carter Ganzel, Helen Corell Fluke, Carmen Blow Sage, Nora Beck Thuman, Beatrix Williams Chipman, featuring a quartet for women's voices, Seekin' my Lord by Louise Harrison Snodgrass.

Mary Ann Kaufman Brown has appeared in several recitals recently. She also gave a recital of oratorio and other sacred solos at St. Thomas' Church, Terrace Park, Ohio.

Celeste Bradley, violin pupil of Adolf Hahn, College of Music, appeared as assisting soloist on a program of works by Carlyle Davis, given by Mr. Davis and his son, Roland, in Town Hall, New York. M. D.

## Cincinnati Conservatory Notes

CINCINNATI, OHIO.—March 16, Robert Perutz presented his pupil, Jewel Litz, in a violin recital. She was accompanied by Blanche Brandt, a pupil of Mieczyslaw Munz. Miss Litz played with a beautiful tone and considerable poise for so young an artist, and showed a technic adequate for the numbers of her program.

March 17, the Conservatory Concert Hall was the scene of a recital by Mildred Hall, pianist, pupil of Louis Saverne; Lelia Atkinson, cellist, pupil of Karl Kirksmith, and Isobel Yealy, reader, pupil of Miss Spaulding. The pianist and cellist, though only about fifteen years of age, gave every evidence of talent which, with further development, will make them artists out of the ordinary. Isobel Yealy, an advanced student in the department of dramatic art, handled her reading to Miss Hall's accompaniment in professional fashion. Pauline Brown was the accompanist. Z.

## The Hadleys Entertain

Dr. and Mrs. Henry Hadley entertained many friends on March 12 and 17, when they opened their beautiful new home at 410, West 24th Street. The first occasion was a musicians' party given in honor of Mr. and Mrs. Serge Koussevitsky, which proved to be a very brilliant and entertaining affair, due not only to Dr. Hadley's rare gift as host but also to the ensemble of celebrated personalities present. Horace Britt played Hadley's Suite Ancienne with the composer at the piano, and then George Barrere, Ernest Wagner and Meredith Wilson played charming flute trios which were greatly appreciated. Arthur Hartmann was heard in several of his delightful transcriptions of the old classics.

The second musicale was in honor of Mr. and Mrs. William Furtwangler, and the participants in the evening's entertainment were: Richard Hageman, Felix Salmon, George Barrere, Rubin Goldmark, Sam Franko, Thomas Petri, Dr. Rumschinsky, and a number of distinguished colleagues led by no less a person than Walter Damrosch. This number, with frequent "asides" and interpolations from both Mr. Damrosch and Mr. Hadley, made this a highly amusing bit of entertainment. Felix Salmon gave generously of his exquisite art, playing beautiful classics with Richard Hageman at the piano.

Among those invited were: Mr. and Mrs. Koussevitsky, Mr. and Mrs. Theodore Steinway, Harold Bauer, Clarence

Whitehill, Mr. and Mrs. John McCormack, Mr. and Mrs. Richard Hageman, Mr. and Mrs. Ernest Schelling, Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Olin Downes, W. J. Henderson, Lawrence Gilman, Olga Samaroff, Sergei Rachmaninoff, Efrem Zimbalist, Alma Gluck, Mr. and Mrs. Arthur Hartmann, Mr. and Mrs. Damrosch, Artur Bodanzky, Mr. and Mrs. Albert Stoessel, Mr. and Mrs. Sam Frankel, Mr. and Mrs. Clarence Dickinson, Dr. and Mrs. Rumschinsky, Percy Rector Stephens, Cecil Arden, Dr. and Mrs. Eugene Noble, Charles Triller, Eva Gautier, Joseph Hofmann, Kathleen Howard, Marie Sundelius, Florence Easton, Mr. and Mrs. Fritz Kreisler, Deems Taylor, Aaron Copeland, Percy Grainger, Harold Samuels, Martha Atwood, Jeanne Gordon, Frances Peralta, Sigmund Spaeth, Mr. and Mrs. William May Wright, Mr. and Mrs. Chamlee, Alma Simpson, Blanche Yurka, Mr. and Mrs. Frederick Steinway, Mr. Dorman, Elisabeth Rethberg, Mr. and Mrs. Arthur Bergth, Marguerite D'Alvarez, Oliver Denton, Frederick Julliard, Clarence Mackay, Arthur Judson, Mrs. Harriman, Mr. and Mrs. Philip Benkard, Mr. and Mrs. Durant Cheever, Jane Cowell, Marie Tiffany, Edward Johnson, Mr. and Mrs. Rosins, Mr. and Mrs. Lamar Hardy, Mr. and Mrs. Hartwell Cabell, Mrs. Eustis Corcoran, Mrs. Claggett Wilson, Jerry Landfield, Alexander Smallens and Mr. and Mrs. Frazer Gange.

## Gescheidt Conference Class Meets

Adelaide Gescheidt conducted an informal session of her Voice Conference Class on March 16. Questions asked by Miss Gescheidt pertaining to her principles of Normal Natural Voice Development were answered, and spontaneous

## BOSTON

## MASON PRESENTS WORKS BY BOSTON COMPOSERS

BOSTON.—Manifestly, the musical prophets of Boston, in a manner of speaking, are not without honor in their own town. At Symphony Hall, Mr. Koussevitsky has evidenced a discriminating interest in the output of local composers; while across the way, at Jordan Hall, Mr. Mason, conductor of the People's Symphony, has done valiant work in the encouragement of native talent. The latter's interest was shown with more than ordinary emphasis at the seventeenth concert of the People's Orchestra, March 27, at Jordan Hall. Mr. Mason led off with Chadwick's third symphony, in F major, agreeable music of characteristic workmanship. Then, after Lawrence Rose had played the solo part in Faure's Elegy for cello and orchestra—and played it very well indeed, with good tone and splendid musicianship—the orchestra offered John Beach's tone-poem, The Phantom Satyr, its first performance in this city. Mr. Beach aims to depict in tones a nymph whose beauty and imagination transforms the statue of a satyr into life. They cavort and gambol and all that sort of thing, and then the illusion disappears. It proved a delicate, fanciful work, with echoes that indicated the assimilation of modern French impressionism.

A feature of the concert was the first performance of Warren Storey Smith's Shrine and Temple, three songs with chamber orchestra, inspired by Eudice Tietjens's Profiles from China. The voice establishes the significance and atmosphere of the verse, while the instruments provide a tonal background designed to enhance the mood. In this work Storey Smith demonstrates anew his individuality as a composer and his mastery of instrumental means. Soundly written and colorful, it reflects the strangeness, the mystery of far-off things suggested by the text, and with telling musical effect. Rulon Robison, tenor, performed the difficult voice part in creditable fashion. The piece was well received. Indeed, the large audience was cordial to all this Boston made music and Messrs. Chadwick, Beach and Storey-Smith, who were present, had to rise and bow their acknowledgments.

Mr. Mason brought the program to a brilliant close with a capital reading of Auber's overture, Le Domino Noir.

## COMPLETING THE BOSTON BEETHOVEN CHRONICLE

Lack of space last week prevented a more comprehensive account of this city's contribution to the observance of the Beethoven Centenary. Mention should certainly be made of the elaborate celebration under the auspices of the Public Library. To begin with, there was an exhibition of original manuscripts, books, pictures, rare editions, programs, etc. On Sunday evening, March 13, thanks to the generosity of Mrs. Elizabeth S. Coolidge, the Curtis String Quartet of Philadelphia played Beethoven's quartet in E flat major, op. 127, serenade by Sowerby and Dvorak's American quartet in F. The following Sunday evening, March 20, brought the Burgin String Quartet in a program of Beethoven's quartets—op. 59, No. 1; op. 18, No. 4, and op. 131. A lecture with musical illustrations was given on Wednesday afternoon, March 23, by Thomas Whitney Surrette. Not neglecting the younger generation, a recital for their especial benefit was given on Saturday afternoon, March 26, by Persis Cox, pianist. The Library closed its festivities Sunday evening, March 27, with a joint concert by Helene Diedrichs, pianist; Joseph Lautner, tenor, and the Myrtle Jordan Trio in an all-Beethoven program. These events were free.

## GERMAN PARTICIPATION IN CENTENARY

A Beethoven commemorative concert was given at Convention Hall, March 27, under the direction of the Boston Committee for the Relief of Distress in Germany and Austria. The feature of the program was an altogether admirable performance of Beethoven's Choral Fantasia, op. 80, unheard here for twenty-five years. Those participating included a chorus led by Benjamin Guckenberger; an orchestra trained by Jacques Hoffmann, and Heinrich Gebhard, the excellent pianist of this city. Thematically this work derives principally from the composer's song, Gegenliebe, and the Fantasia itself is in a sense sketchwork for the finale of the ninth symphony. Mr. Gebhard played the piano part—a very important one—with his usual technical mastery and taste, and the orchestra and chorus acquitted themselves creditably under the able leadership of Mr. Guckenberger. Other items on the program comprised the overture and Prisoners' Chorus from Fidelio; the trio, op. 97, played by Heinrich Gebhard, pianist, Jacques Hoffmann, violinist, and Carl Barth, cellist; and songs of Beethoven sung by Etta Bradley, soprano; Emma Louise Biedenharn, contralto, and John B. Siebert, tenor, from the studio of Theodore Schroeder, and Martin Albrecht, baritone. A large audience was enthusiastic throughout the evening.

## GOVERNOR FULLER'S TRIBUTE

Last but not least, in the chronicle of Boston's Beethoven Centennial was the following statement issued by Gov. Alvan T. Fuller, who, with Mrs. Fuller, have long been known as lovers and patrons of music:

"Little do we today, who have the privilege of listening in rapture to the wonderful music bequeathed to us by the great master, Beethoven, appreciate the adverse conditions under which his genius bloomed. His life amid the most difficult circumstances was the lot of this wonderful composer."

"Intense application from infancy to the development of his musical talent—first on the violin, then the clavier, later the organ and the piano—enabled him in later years to bring forth the beautiful melodies which have made the name of Beethoven one to conjure with. How truly the life of Beethoven teaches us that beauty, like life itself, is born of suffering. Its secret is sacrifice."

"His artistic proficiency brought him universal recognition and acclaim. His compositions became known throughout the whole world. Of him it is true that a man is surpassed by his works, for in his works he displayed a mastery which was denied him in what he himself calls his attempt to 'grapple with fate.'

"The Beethoven Centennial will bring to the people of today a clearer understanding of the value of music in our democratic life, as well as a more sympathetic view and appreciation of this great musical genius."

J. C.

## Annie Louise David Activities

Among some of the recent dates of Annie Louise David, harpist, was an appearance in Morristown, N. J., on April 3. The day following, Miss David gave a joint recital at the studio of Mrs. M. W. Hill, with Emily Rose Knox, violinist. On Easter Sunday the artist will play in the morning, with Louis Dressler, organist, and the same day will play at the evening service with Dr. John Hyatt Brewer at Lafayette Presbyterian Church. On Sunday, April 24, Miss David will play in Portland, Me.

TENOR



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**Dai Buell's April Chicago Engagements**

One of the attractions at the biennial convention of The National Federation of Music Clubs in Chicago, is to be a short Dai Buell Causerie-concert on April 22. This artist is looking forward to this event as it will be an excellent opportunity for her to greet friends whom she has made on her various concert trips and to meet others whom she has thus far communicated with by letter only. It is significant that many of the club committees in remote parts of this country will be represented and will become acquainted with Dai Buell's pianistic art and unique interpretative remarks for the first time. In fact, she has already received many letters intimating that they are holding up the complete plan for their next season's programs until they hear her.

An idea of her Causerie-concerts may be gleaned from her occasional articles such as the one "Go to the Chameleon, Oh, Pianist!" which appeared recently in a musical periodical. In fact the germ of her recitals about a central idea usually forms the basis for her articles. Dai Buell's chatty and intimate manner is perhaps the secret of the charm of these extremely personal programs as well as her articles.

While the appearance on the biennial program is to be in the nature of a "sample" of the art of Dai Buell, this choice will be further augmented in the Causerie-concert over the radio announced for Sunday night, April 24. This concert falls at the very end of the festival and is an engagement by the Chicago Daily News broadcasting station WMAQ. It has been reserved for 9:30 Central Time,



DAI BUELL

which will be about 10:30 in the East and therefore a possible hour for her fans to tune in. The advance outline indicates a characteristically versatile choice. Members of the N. F. of M. C. who have been detained at home for one reason or another may experience a lesser disappointment if they hear an echo from the great biennial in Chicago.

**Second Central Y. M. C. A. Club Concert**

The second concert of the recently organized Central Y. M. C. A. Glee Club (Brooklyn), under the direction of A. Y. Cornell, was decidedly successful. The club of seventy voices, responding accurately to the wishes of the director in attack, release, shading, and the quality of tone was excellent. The program embraced numbers by Handel, Coleridge-Taylor, Cecil Forsythe, two Negro Spirituals of Harry Burleigh's arrangement, and ended with Victor Herbert's Italian Street Song from Naughty Marietta with the obbligato exquisitely sung by Mary Merker and which was redemanded.

The Club had the valuable assistance of Judson House, tenor, whose numbers were enthusiastically received, particularly a most sensitive portrayal of Una Furtiva Lagrima. Mary Merker's lyric soprano of hauntingly beautiful quality, was enjoyed in songs by Watts, La Forge, Spross, Densmore, etc., and her singing of the Valse from Romeo and Juliette was an outstanding feature of the program. Sherman T. Krenzberg furnished splendid accompaniments for the Club and Mr. House, and Esther Morris Washburn for Miss Merker.

**Ernest Toy Scores in Texas**

Ernest Toy, Australian violinist, and Eva Leslie Toy, his assisting artist, are rounding up their tour of Texas and will go on from there to play a few dates in Oklahoma, which their manager has arranged for them. They are playing at Denison, Bonham, Sulphur (Okla.), Davis (Okla.), and Gainesville (Tex.). Their manager, Miss Scott, received from Austin (Tex.) the following wire regarding their recent success there: "Isabel R. Scott, Simpson Hotel, Denison, Tex. Toys prove themselves brilliant artists before 1200 in Senior High Auditorium. Both artists possess great charm and programs exemplified their skill to make selections pleasing. It will be with genuine pleasure that the Toys will be welcomed again to Austin Music Lovers. (Signed) Miss Willie Stephens, Supervisor of Music."

**Boosey Acquires Enoch Publications**

The firm of Enoch & Sons, the music publishing house which has had branches in Paris, London and New York, announces that it has discontinued its London and New York establishments. Boosey & Co., Ltd., of New York, has acquired the American and Canadian rights of the Enoch English catalogue. John Hanne, director of the New York branch of Enoch, has accepted a position in Boosey's New York offices.

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CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.	Gladys Marsalis Glenn, 1217 Bowline Street, Blyths Place, Amarillo, Texas; June 10, Amarillo; July 15, Albuquerque, N. M.	ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Tex., June.	VIRGINIA RYAN, 1070 Madison Avenue, New York City.
MRS. JEAN WARREN CARRICK, 160 East 65th St., Portland, Ore.	FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich., Jan. 15, 1927.	STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Three months class beginning April. Summer Class June 27th.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.
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**Paul Althouse** has been engaged to sing Dubois' Seven Last Words of Christ with the Choral Art Club of Brockton, Mass., conducted by George S. Dunham, in that city on Good Friday, April 15. From Brockton the tenor of Metropolitan Opera Company fame proceeds to Boston where he sings Samson and Delilah with the Boston Handel and Haydn Society on Easter Sunday. Another appearance for the artist will be April 24 when he is to broadcast on the Atwater Kent Hour from WEAF.

**Alfred Blumen** sailed last week for Europe for a number of concert appearances. He will return in July to resume his post at the Bush Conservatory of Music in Chicago. One of the European engagements offered to him which he was unable to accept on account of American concerts was an invitation to appear at the Vienna Philharmonic Beethoven festival as soloist in the Emperor Concerto.

**Frederic Baer's** current engagements fill nearly every day of this month, including eight New York and Brooklyn appearances. With the New York Symphony Orchestra, he sang on April 1 and 7 the role of Gunther in Die Götterdämmerung.

**The Choral Art Society of Philadelphia, Pa.**, directed by Dr. H. Alexander Matthews, will make its first New York appearance in Aeolian Hall on April 25. The chorus consisting of sixty mixed voices, was organized in 1921.

**Concert Management Annie Friedberg** has booked three singers for the Pittsburgh May Festival, this making the third year that she has furnished artists for this particular festival. Phradie Wells, soprano of the Metropolitan Opera Company, will sing on May 27 and 28 and George Perkins Raymond, tenor, and Edwin Swain, baritone, will be heard in The Creation on May 27. This will mark Mr. Swain's fifth appearance at this festival, and it will be a return engagement from last year for Mr. Raymond.

**Richard Crooks** has just been booked on the Carson Course in Tulsa, Okla., for April 18, before he reports for rehearsals at the Cincinnati Biennial Festival, besides appearances as soloist with the Minneapolis and Detroit Symphony Orchestras already announced.

**Blanche Da Costa**, soprano, left Denver, Colo., on April 12, and en route to New York will appear in concert in Ohio on April 18. She is due to arrive in the metropolis on April 20, and will sail for Europe on April 27. Miss Da Costa plans to remain abroad for four months, coaching in Germany, Italy and Paris.

**Ernest Davis**, tenor, will appear as soloist with the Los Angeles Philharmonic at one of the summer Hollywood Bowl concerts on July 15.

**Tudor Davies**, Welsh tenor, who appeared recently with New York Symphony Orchestra, has been engaged to sing four operatic performances with the Kansas City Opera Company during the week of May 16. With the Chicago Symphony Orchestra, April 22 and 23, he sings the Prize Song from Die Meistersinger, the tenor part in the Meistersinger quintet, and the tenor part in Beethoven's Ninth Symphony. Mr. Davies will return to this country in January of 1928.

**Angel Agnes Donchian's** singing in concert and church, as well as recitals and at social appearances, has always been a feature of the musical seasons, for she is an uncommonly well schooled singer; her re-entree in this field is acclaimed by a host of admirers and friends.

**Georges Enesco**, Rumanian violinist, who, with the exception of this past season, has visited America each year since his debut here in 1923, will make his fifth visit to the United States next season. He has already been engaged for twelve appearances on the Pacific Coast for the early part of January. In connection with his reengagements, the record goes to the Cleveland Orchestra and to the Indianapolis Maennerchor, where he will be heard for the fourth time in five seasons. Mr. Enesco is at present touring in Europe.

**Carl Flesch** gave the final recital in the Friday afternoon course at the Peabody Conservatory of Music, Baltimore, Md. The eminent violinist, as was the case everywhere he appeared on tour, was highly praised by the press. On this occasion the critic of the Baltimore Sun declared that "Mr. Flesch is an artist of unusual attainments, both in his playing and in the construction of his program. Technically he is wonderfully proficient, producing a fine, broad and sympathetic tone, playing with ease and exhibiting a mastery over the art of bowing. But while technic is a necessary adjunct to masterly playing, interpretation is the more essential feature, as with an absolute command over it, the player can infuse the requisite atmosphere into any composition he presents. Gifted with the necessary understanding of music of the classic period, Mr. Flesch gave one of the most interesting and attractive recitals of the series." Mr. Flesch had the excellent assistance at the piano of Harry Kaufman.

**Hilda Grace Gelling's** pupils are appearing both in concert and opera. One of them, Betty Jennings, was cast as Annabel in a performance of Robin Hood at Scarsdale, N. Y., on March 24, and that she scored a success is evident from the following comment in the Scarsdale Inquirer: "Betty Jennings as the fickle Annabel was by no means overshadowed by the clear-voiced Maid Marion and with sweetness of tone and song was most pleasing both in her songs and in her acting."

**Dusolina Giannini**, soprano, will return from the coast to appear at Carnegie Hall on April 24, in an all-Italian program under the auspices of the Italy-America Society, for the benefit of the Duse Memorial Fund. Immediately after the concert she will leave for her last lap of the season.

**Alexander Kisselburgh** is a baritone who has received his entire musical training in America and has achieved success not only as a concert artist but also as a pedagogue, no less an authority than Louis Graveure having authorized him to announce himself as a teacher of the Graveure method of singing. Mr. Kisselburgh's concert engagements have included appearances from the Atlantic to the Pacific coast. Following an appearance in Los Angeles, the critic of the Express declared that "Mr. Kisselburgh has one of the most beautiful baritone voices in the West and he uses it with refinement of well judged technic and style. His is

a splendidly vibrant voice. His interpretations are compelling."

"**May Korb's** dainty and diminutive appearance, charming and magnetic personality, and evident joy in her singing, created a bond of sympathy with the audience the moment she appeared on the stage." The foregoing comment in the Portland Press Herald of March 11 gives an idea of the impression made by May Korb, coloratura soprano, when she appeared in recital in Frye Hall, Portland, Me., on March 10. The program was reviewed in detail and contained such phrases as "clear diction," "beauty of phrasing and the ravishing loveliness of her voice," "marvelous technical equipment," "perfection of intonation," "flexible voice" and "polished style and delivery."

**Grace Leslie** has been re-engaged to sing at the Halifax, Nova Scotia, three-day music festival this month and another important appearance for the popular contralto was with the Mendelssohn Club of Pittsburgh, Pa., when she sang the Bach St. Matthew Passion on April 12.

**Alfred Mirovitch**, pianist, has been touring India where he played thirty-two concerts, eight in Bombay alone. This tour is being followed by a trip to the Dutch Indies. The pianist expects to tour South Africa in July and August and finds that these countries are rapidly taking their place as a real concert field.

**Mary Miller Mount** broadcasts from a Philadelphia radio station every other Tuesday evening. On the afternoon of her first appearance under this contract she also played at a private musicale at Chestnut Hill, appearing both as soloist and accompanist. On March 24 she was at the piano for a song recital given by Reba Patton in Philadelphia. Mrs. Mount's pupils also are active musically. One of them, Florence Anson, has been secured by Giuseppe Boghetti as studio accompanist, this being the second pupil of Mrs. Mount's who has acted in this capacity, as Catherine Richardson played for him for about two years in Philadelphia, after which she moved to New York and was his studio accompanist there.

**Lambert Murphy** was scheduled to sing the tenor part in Bach's St. Mathew Passion in San Francisco on April 2 under the baton of Alfred Hertz. While on the coast, Mr. Murphy is filling several other engagements, including a broadcasting in the Victor Hour from San Francisco on April 5. April 15 he is appearing with the Los Angeles Oratorio Society and April 23, in Stockton, as soloist in a concert given under the auspices of the Second District International Rotary Clubs by the Western division of the Associated Glee Clubs comprising the Stockton Elks Male Chorus, the McNeill Club of Sacramento and the Richards Club of San Jose. In addition to his Victor Broadcasting, Mr. Murphy is also singing in the Maxwell House Coffee Hour in New York on May 11.

**Mieczyslaw Munz** has been engaged for next season to appear on the artist's course at Baker University, Baldwin, Kans.

**Genevieve McKenna**, soprano, who gives her first New York song recital in Aeolian Hall on April 20, is not unknown to musical audiences throughout Greater New York. Prominent on her program will be a group of four songs by Christiaan Kriens, the composer at the piano. Songs ranging from Bach to Erich Wolff will be offered,

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**The N. Y. College of Music**, Carl Hein and A. Fraemcke, directors, presented an all-Beethoven program at Carnegie Chamber Music Hall, March 28, the program containing piano, violin and vocal solos, ensemble music for strings, and the Canon from *Fidelio*, sung by a dozen mixed voices. Soloists were Elizabeth Herzog, Elvire Andrae and Uarda Hein; ensemble players were Uarda Hein, Luella Lindsay, Marguerite Buttleman, Lillian Berndt, Bessie Edkin, Iwao Fukui, Belmont Fisher, Eugene Brandstader, Katherine Wolf and Gerald Serly. Only leading works of this composer were performed, and the thoroughly representative and dignified program was greatly enjoyed by an audience which overflowed the hall.

**Os-Ke-Non-Ton** ("Running Deer"), Indian Mohawk singer, has returned from his tour to the Pacific coast, and because of sailing for Europe sooner than planned has cancelled his New York recital.

**George Perkins Raymond**, tenor, appeared at the Hotel Bossert, Brooklyn, N. Y., on March 9, the occasion being the third afternoon musicale of the Chaminade Club. The following letter was received by Annie Friedberg, Mr. Raymond's manager, after the concert: "Just to express my appreciation of the artistic singing of Mr. Raymond. His Schumann is specially finished. His program was varied and interesting and his clear, ringing tenor was very effective. I heard many enthusiastic comments. (Signed) Emma Richardson-Kuster, Director Chaminade Club."

**Francis Rogers** was scheduled to sing and S. L. Rothafel (Rox) to speak at a concert given in New York on April 11 at the Institute for Crippled and Disabled Men.

**The Russian Symphonie Choir** completed its tour of twenty-five weeks, during which the organization has appeared in 102 cities from New York to Los Angeles and from Boston to Miami. The Choir appeared in Aeolian Hall on April 12 in a concert of Russian folk songs by Plevitzkaia.

**Harold Samuel**, English pianist, gave his last New York recital of the season on April 9. He will return to this country next August and will inaugurate special master classes in Bach, commencing August 15 and continuing until the end of September, covering all of the qualities that go to make the correct interpretation according to Mr. Samuel's views. The course will consist of twelve lessons.

**Alfredo San Malo**, violinist, will give a recital in the Memorial Auditorium at Lowell, Mass., April 24, under the auspices of the Contemporary Club, and on April 25 he will give his second New York recital at Carnegie Hall.

**Elliott Schenck** received the following letter from the secretary to Conductor Rothwell of Los Angeles just before the latter's sudden death. "My dear Mr. Schenck: Mr. Rothwell has looked over your score, *In a Withered Garden*, and will be very glad to perform it; at present, however, he has so many novelties on hand that he will not be able to give it this season. I would suggest that you write to him regarding it next season. Very truly yours, (Signed) Ethel M. Foraker, Sec'y to Mr. Rothwell."

**Michel Scapiro**, violinist and composer, has received word that Giovanni Martinelli, opera tenor, recently sang five of his ballads, and highly praised them. Of Love's Lovelight, which he is singing on his tour, he recently wrote: "You were very kind to dedicate Love's Lovelight to me, and I can frankly express my admiration for your originality; I shall be very glad to include it in the programs of my concerts. Wishing you great success, (signed) G. Martinelli." Grace Leslie, the distinguished singer, has programmed a Scapiro song for her Canadian concert tour. Many applications are coming in for Mr. Scapiro's summer classes from students and teachers from Texas, Arkansas and Canada. Owing to the success of his Seven Pieces for Violin and Piano, Harms is shortly to issue eleven new compositions, among them Fantasia Slav, which has been highly praised by Carl Flesch, Albert Spalding, and numerous others.

**John Prindle Scott**, professionally busy in Washington, D. C., conducted his chorus, The Old Road, for the Washington Composers' Club, March 23, the Chaminade Glee Club singing it; also at a concert of this club, March 22, and scored a fine success. He was honor guest at a musical, Pompeian Room of The Congressional Country Club, and Mrs. Wayne B. Wheeler gave two musical teas for him; he has also given talks before three prominent women's clubs. April 14 he is taking part in a City Club Musicale, and all in all is having the most active season in recent years.

**Henry F. Seibert**, organist, played a return engagement in Fitchburg, Mass., March 13, and opened a new organ in Syracuse, February 28; he played in Town Hall, March 25, and will play in Aeolian Hall at the Holy Week Union Services, for United Lutheran Churches when the Brunswick Quartet will sing (Arthur Kraft, Arthur Clough, Norman Jolliff, Duncan Cornwall). His choir performed Rossini's *Stabat Mater* at Holy Trinity Lutheran Church, March 6, the music being broadcast by W G L.

**Ethelynde Smith** gave a recital on March 1 under the auspices of the Business and Professional Woman's Club of Belfast, Me., with Fred Lincoln playing artistic piano accompaniments. The soprano presented a program made up

## MUSICAL COURIER

of songs of many nations, and delighted her audience so much that she responded with five encores.

**The Society of Ancient Instruments**, which will come to this country in April, 1928, to participate at the Chamber Music Festival to be given at Washington, D. C., will tour under the direction of Richard Copley.

**Jeanne Sorocca**, Russian soprano, scheduled for a debut recital at Town Hall, New York, April 22, is interesting many musical circles, for she is known as a singer of unusual voice and ability. Lucignani (Milan) and the opera conductors Speirino and Rossi, all endorse her splendid singing; "an artist of personality," they say.

**Charles Trowbridge Tittmann**, bass-baritone, has won recognition both in concert and opera. He is well known as an interpreter of Bach, and has the distinction of having been engaged as soloist for eleven of the Bach Festivals in Bethlehem, Pa. He has appeared on many occasions as soloist with orchestra, among them the New York, Philadelphia and Detroit symphonies. He has been featured at many festivals throughout the country and also has appeared in recital and in concert before prominent clubs and other organizations. Nine appearances have been made in leading roles with the Washington Opera Company—four as Ramphus in *Aida*, three as Abimlech and the Old Hebrew in *Samson and Delilah*, and two as Sparafucile in *Rigoletto*. Mr. Tittmann also is prepared to sing Friar Laurence in *Romeo and Juliet*.

**Carl H. Tollefson**'s Church Service Trio consists of himself, violinist; G. O. Hornberger, cellist, and Benjamin Caso, harpist. The Trio played at All Soul's Universalist Church, Brooklyn, January 23, and gave a special Beethoven program, March 20, at Plymouth Church.

**Jeannette Vreeland** sang the Beethoven Ninth Symphony with the Boston Symphony Orchestra, Koussevitzky conducting, in Boston on March 29, this marking her fifth performance in the work this season with a major symphony orchestra. March 26 she was heard in the same work with the Syracuse Symphony Orchestra.

**Claude Warford** presented Ralph Cox and Robert H. Terry, American composers, at his studios on West 40th Street. Their songs—among them Cox's *Aspiration* and Terry's *The Answer*—were sung by Agnes Owens, soprano; Jess Chany, contralto; William Ham, tenor, and Francis German, baritone. Preceding the songs, excerpts from operas were given by Marion Callan and Emily Hatch, sopranos, and Joseph Kayser, baritone; all of the singers are Claude Warford Studio products.

## M. T. N. A. Papers

The Papers and Proceedings of the fifteenth annual meeting of the Music Teachers' National Association have just come to hand. They constitute a book of nearly three-hundred pages of interesting and valuable reading. The addresses are by some of the most important musicians living in America, among them are Herbert Witherspoon, Frank Damrosch, Eugene Goossens, William S. Brady, Alberto Jonas, Howard Hanson and others too numerous to mention.

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**Marion F. Ledos Sings Exacting Program**

Marion F. Ledos, soprano, gave a recital recently in Montclair, N. J., and that she created an excellent impression is evident from the laudatory and detailed review



Hall Stearn, New York

MARION F. LEDOS

of her program which appeared in the Newark Evening News. According to the critic of that paper, "Miss Ledos brought such inherent talent and acquired skill as made the hearing of her singing a gratifying experience for a large audience. Aside from her voice and technic in using

it, Miss Ledos has youth and the spirit, enthusiasm and ambition one associates with it. On the threshold of the career she hopes to make, she is prepared to come before the public. As she proceeded with song after song, it was evident that she had worked hard to develop the resources a recitalist must have in order to win recognition. She had set for herself an exacting task. Following Schumann's Widmung with which she began her ministrations came Brahms' Vain Suit, Donaund's O del mio amato ben, Recli's Cardellina, Pierne's Le Moulin, Debussy's Mandolin, Staub's L'Heure Silencieuse, Delibes' Girls of Cadiz, the Jewel Song from Gounod's Faust, Mrs. H. H. A. Beach's Ah, Love But a Day, Ivor Novello's The Little Damozel, La Forge's Sleep, Arditi's Kiss Waltz, and as extra numbers Sadero's In mezo al mar, Lieurance's By the Waters of Minnetonka, the County Antrim air, I know Where I'm Going and Comin' Thro' the Rye." The critic of the aforementioned paper also thought that the ability shown by this young singer in attaining a high average in her work was surprising. He further stated that "Her pure, sweet and sympathetic tones carried their own appeal, of course. Before she had finished the Schumann and the Brahms lieder it was evident that she had other merits. She caught the spirit in the texts. She phrased with understanding of what she was about. Her enunciation was distinct and she put feeling into her song. . . . In the songs from the French she differentiated neatly their characteristics and her diction in them was as satisfying as it was in the German and the Italian. The romance and poetry in The Quiet Hour was evoked with ingratiating effect and Debussy's Mandolin was congenial to her style. Gaily did she warble about those Cadiz girls and fluently did she voice Marguerite's rapture over the baubles. Delightful was her archness in The Little Damozel and I Know Where I'm Going."

**Brailowsky Returns From Pacific Coast**

Alexander Brailowsky has just recently returned from a short trip to the Pacific coast during which he played, within the limited time at his disposal between his Detroit Symphony appearance and his New York Carnegie Hall recital, in the leading cities of California, Oregon and Washington. He went from Detroit directly to San Francisco where he played in the great Exposition Auditorium before an audience of thirty-five hundred with such success that a second San Francisco recital was immediately arranged for him

and was given with even greater acclaim on his return from Los Angeles. In Los Angeles Mr. Brailowsky filled the Philharmonic Auditorium and was enthusiastically received both by the audience and the press. In Seattle he played under the auspices of the Men's Club, and in Portland his appearance was again in a very large hall, the beautiful Civic Auditorium.

On April 16, Mr. Brailowsky sails on the Van Dyke for Rio de Janeiro where he begins his tour of forty concerts in South America ending in Chile, whence he returns to California by way of Panama. His concert season next year begins in California and he will be in America from October until early in January when engagements take him to Europe.

**Frances Nash Plays in Texas and Iowa**

Frances Nash, pianist, has had great success in recent concerts in Houston, Texas, and in Ames and Des Moines, Iowa. In Houston Miss Nash gave a recital for the Girls Musical Club and received the following notice from the Houston Chronicle: "Everything about Frances Nash was pleasing, from the well nigh perfect execution of her program to her stylishly shingled red hair. She showed herself a true artist in every way, especially in the MacDowell Sonata Eroica. Her opening number, Un sospiro, by Franz



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Liszt, was exquisitely done, subjugating the audience from the first note, and she completed the subjugation with her four children pieces by Casella, which she played in groups of two. In the Bach-Godowsky number, Bourree, she succeeded in making Bach appealing to the masses, although the plainly felt influence of Godowsky was also an aid. Miss Nash, as her closing number gave the Liszt Hungarian rhapsody No. 15, an unsparing composition which she played with the strength and verve of a man, in spite of the fact that it came as a climax to a very ambitious program. As encores she gave the Black Key Etude by Chopin and Consolation by Soro, a popular song which she heard in Chile. The pianist is so attractive personally that if her playing were less perfect she would be acceptable to her audiences."

The Des Moines Tribune said of Miss Nash's concert: "She exhibits a depth of tone and a superb technic that should be the envy of pianists everywhere. Miss Nash is a brilliant pianist with an intelligent interpretative ability and a broad appreciation of the requirements of her profession."

Miss Nash will sail in July to spend the summer in Brussels, where her husband Major E. M. Watson, has been appointed as military attaché to the United States Ministry. Arrangements are now being made for concert appearances in Germany, France, Holland and Belgium.

Miss Nash will return to America next fall and is already booked to appear at the Ohio Wesleyan College in Delaware and in Lexington, Ky. She will give a New York recital at Town Hall in November.

**N. Lindsay Norden Conducts Chorus**

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, collaborated with Robert A. Gerson, organist, in giving a concert recently for the benefit of the Calvary Settlement which is conducted by the Calvary Presbyterian Church of Philadelphia. Mr. Norden is organist and choirmaster at the Second Presbyterian Church, Philadelphia, where music plays an important part in the services. At one of the recent evening musical services Mr. Norden arranged a Beethoven program. In addition to the selections by the choir there were numbers for violin, harp and organ. April 3 Mr. Norden presented great hymns of the world, and April 10 Gounod's Gallia was given. April 17 and 24 there will be Easter music, and May 1, the program will be made up of Negro music.

**Stratton-Dick Song a Success**

From Out the Long Ago, a song by Gretchen Dick (lyricist) and Anne Stratton (composer) recently published by G. Schirmer, Inc., has met with sufficient success in a low and medium key to be brought out in a high key and has just been released from the press. Miss Stratton and Miss Dick are members of the famous seven arts club known as The Woman Pays Club. Both have a long list of songs to their credit, the former as a composer, the latter as a lyricist.

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**Edwin Hughes' Summer Master Class in New York**

Edwin Hughes will hold his eleventh annual summer master class in New York City during the six weeks from June 27 to August 6. Mr. Hughes' reputation is widespread and the concert activities of his pupils have been extensive, carrying the high ideals of their teacher to all parts of the country and proving that there are being produced in America young pianists fully able to compete successfully with their European confreres. During the

past four years, eighteen individual recitals have been given in Aeolian Hall and Town Hall by professional pupils of Mr. Hughes, all of whom have received the stamp of approval from the New York press and public as young artists of remarkable achievement. Of these, a number have also appeared during recent seasons with such organizations as the Detroit, Cleveland and Minneapolis symphony orchestras and the American Orchestral Society of New York, and, performing with outstanding success such representative works as the Brahms D minor concerto, the Tchaikovsky B flat minor concerto, the Variations Symphoniques and Les Djinns of César Franck, the Schumann concerto, the Liszt concertos in A and E flat, the Rubinstein D minor concerto, the Grieg concerto, and others. In addition, Hughes pupils are to be found throughout the country as directors of music and leading members of the faculties of many of the best-known colleges, schools and musical institutions in America.

The work in the summer master class will consist of both private and class lessons, the latter taking the form of lectures, demonstration and interpretation lessons in which the esthetic, technical and pedagogical sides of the art of piano playing will be discussed and illustrated, with special stress on the most modern principles of technical development, weight-

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playing, tone-production and the underlying fundamentals in interpretation. The class lessons will be open both to auditors and players. Being a firm believer in the fact that the success of a teacher is only to be measured accurately through the accomplishments of his pupils, Mr. Hughes will present demonstrations of the results attained under his method of instruction in a series of weekly recitals during the summer course by young artists from his class, at which many of the most important and significant works in the entire pianoforte literature will be performed.

Mr. Hughes, well-known throughout America as a concert pianist of brilliant achievement and authority, is also one of the few American artists who have been able to establish themselves in European musical life, and whose names have been considered of sufficient importance on the other side to be included in Riemann's Musical Lexicon and other encyclopedias of music. Going from Rafael Joseffy in New York to Theodore Leschetizky in Vienna, he remained in the latter city for three years, becoming assistant and friend to one of the greatest of piano masters. His period of work with Leschetizky in Vienna was followed by four additional years of residence in Munich, from whence his concert engagements took him to various European music centers for appearances in recital and as soloist with famous orchestras. During his seven years' stay in Europe, his class included graduates and students from European conservatories, including the Berlin Hochschule für Musik and the conservatories of Vienna, Leipzig, Munich, Würzburg and others, besides students from Russia, Poland, England, Roumania, Canada, the United States, and various other countries. His wide experience, both in Europe and America, have led him to the conclusion that the problems and ambitions of the American student are most thoroughly understood and most adequately forwarded by the American teacher.

Since his return to America, in addition to his activities as a concert pianist and teacher, Mr. Hughes has brought out new editions of many of the most important classics in the pianoforte literature through the firm of G. Schirmer, Inc.

**Mojica Opens Extensive Concert Tour**

Jose Mojica, tenor of the Chicago Civic Opera, has opened his extensive spring concert tour under the management of Clarence E. Cramer, with whom he has been associated exclusively for the past five years. He will make a brief ten-day visit with his mother in Mexico City after his Pueblo (Colo.) concert, and return immediately to Chicago for the Ravinia season. He has signed a new two-year contract with the Chicago Civic Opera.

**Nahan Franko Conducts**

Under the direction of Nahan Franko, the final concert of the season for young people was given at the Temple Israel Community Center, at 210 West 91st street, on March 27. An interesting program of international music was given, including a Fantasy on Hebrew Airs by Mr. Franko.

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## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO, CAL.

**SAN FRANCISCO.**—Many of our representative musicians and any number of devotees of chamber music had the pleasure of hearing the California String Quartet of the San Francisco Conservatory of Music—Robert Pollak, first violin; William Wolski, second violin; Romain Verney, viola and Michel Penha, cello—at its first public performance given in Sorosis Hall, under the management of Alice Seckels. Mr. Pollak, head of the violin department of the Conservatory, is responsible for the founding of this new quartet and has chosen his associates from among our foremost musicians. The program, on this occasion being in the nature of a Beethoven Memorial, opened with one of the master's earlier quartets, the opus 18, No. 4, C minor. The performance gave evidence of thorough rehearsing and a fine understanding and appreciation of the composition offered. Between this and the second number, Ernest Bloch, director of the San Francisco Conservatory of Music, in a short address paid tribute to the memory of Beethoven. The program closed with the quartet in E flat major, op. 127, in which the artists expended their utmost of feeling and technic.

Under the joint auspices of the Lyren Singing Society of San Francisco and the Wolfsohn Musical Bureau, Johannes Fonss, Danish basso, was heard in a concert at Scottish Rite Hall. Fonss has a magnificent voice and he achieved unusual recognition from his large audience for his excellently rendered, well-liked compositions.

The Exposition Auditorium held a vast army of admirers of Rosa Ponselle, and she delighted them by singing superbly a well arranged program of songs and arias. Miss Ponselle has appeared here many times but she has never been more charming personally or vocally. Miss Ponselle, who is easily one of the most attractive recitalists who has graced a local stage many a day, thrilled her audience not only by the wonderful richness, opulence and power of her voice, which she controls with skill, but also by her intense dramatic ability. L'Altra Notte, from Boito's opera, Mefistofele, was magnificently done. As an interpreter of songs, Miss Ponselle revealed marked individuality, a sensitive musicianship and an artistic style. Stuart Ross acquitted himself nobly as accompanist and soloist. This recital was in Selby C. Oppenheimer's concert course.

Alfred Hertz arranged an all-Beethoven program for the twelfth and final pair of concerts of the San Francisco Symphony Orchestra in observance of the occasion. It can be stated without hesitation that no more magnificent concerts have been presented by the orchestra this year. Hertz chose Beethoven's fourth and fifth symphonies. Both were played without deviation from the classic line and with evident devotion, while Mr. Hertz conducted in a truly inspirational style. The performance of the fourth symphony was notable because of its fineness of proportion, depth of understanding and wondrous beauty of tone and phrase. In the fifth symphony, one of Beethoven's most gigantic achievements, Mr. Hertz attained even greater heights. Leading with the utmost clarity, bringing out the most delicate nuances and thematic detail with élan and rhythmic precision, he gave this majestic music a masterly reading. The enthusiasm was tremendous and flowers numerous.

Before retiring from his office of president of the Musical Association of San Francisco, John D. McKee started a movement to endow the San Francisco Symphony Orchestra with a permanent fund of \$1,000,000. Mr. McKee has been at the head of the Association for eight years and pledges himself for the amount of \$50,000 in case the endowment can be raised, provided that the leadership, personnel of the orchestra and the programs under the new administration will be of the same high standard as they have been during his incumbency. Both in his letter of resignation to the subscribers and in his address at the last concert of the year, Mr. McKee paid Alfred Hertz a most glowing tribute, stating that it is because of his efforts and musicianship that San Francisco today possesses one of the finest orchestras in the world which is a cultural asset to our city's reputation. The raising of a permanent endowment such as Mr. McKee suggests will terminate the orchestra's financial problems. It is hoped that others will follow Mr. McKee's liberal example with donations.

C. H. A.

## SEATTLE, WASH.

**SEATTLE, WASH.**—Several of the world's greatest artists have appeared in concert here in the past two weeks, their concerts having been sponsored by two of the most prominent musical organizations of the city. The Ladies' Musical Club presented Rachmaninoff and Tito Schipa in the final concerts on its regular winter series. The Elshuco Trio and Roland Hayes were sponsored by the Women's Federation of the University of Washington. Alexander Brailowsky was presented under the auspices of the Men's Club of Plymouth Church, concluding the fifth season of concerts which have been given by the club. Altogether, Seattle has fared most excellently in the large number of really noted musicians who have appeared here this season, and so successful have their concerts been that the season 1927-28 promises to be even more fruitful in number.

The Ladies' Musical Club String Quartet presented its

final concert of the winter series at the Olympic. This ensemble, which is composed of Margaret Lang, violin; Alice Sherman, violin; Louise Benton Oliver, viola, and Iris Canfield, cello, has contributed generously to the ensemble programs of the season.

The Nordica Choral Club, under the direction of Helen Crowe Snelling, gave an interesting program at the Women's University Club the first of the month. This group of young women presented Herman's The Sirens and Victor Saar's Indian Summer.

The fourth and last symphony concert for young people during the present season was given at the Orpheum. Mr. Krueger discussed the brass instruments of the orchestra, explaining much of interest to the young people, and to their elders too. Mr. Krueger chose as his principal numbers the Saint-Saëns French Military March from the Suite Algérienne, Ivanov's In the Village, and the finale from the New World Symphony of Dvorak. Other compositions included selections from Massenet, Goldmark, Bizet and Pierne. The unusual interest which has been taken in these programs and the growth of musical appreciation has been an added factor in helping to boost the symphony and make it a permanent Seattle institution.

The Junior Amphion Society, an off-shoot of the regular Amphion Society, gave a splendid program under the able leadership of Arville Belstad. These young men displayed

## Alberto Jonás Praised by English Critic

Significant is the extraordinary praise meted out by D. C. Parker in the Music Standard of London to the Master School of Modern Piano Playing and Virtuosity by Alberto Jonás. The critic had the following to say:

"I agree wholeheartedly with those who say that the piano, in order to be agreeable, must be played excellently. It may be hard to distinguish between the fourth rate and the fifth rate; and still harder to lay a finger on that which separates the ninth rate from the tenth rate. About one thing there can be no doubt whatsoever. The first rate is far removed from the second rate. This makes clear why keen workers in all fields are so desperately anxious to gain a place in the front row. To this rule, pianists, I suppose, are no exception. Never were there more pianists, never was there all that is indicated by the unpretentious little word "pianism" made the subject of such searching study. The true artist sees before him day and night, summer and winter, a goal, which he can never reach; but his artistry is in exact ratio to his constant desire to reach it. He will do anything so that it speed him on his arduous way up the Parnassian slopes."

"Pianists who feel like this will be well advised to give a thought to the monumental Master School of Modern Piano-Playing and Virtuosity, by Alberto Jonás (Carl Fischer, Inc.). The third book—there are to be seven in all—has just appeared, and fully maintains the standard established in its predecessors. This gargantuan publication is unique in its thoroughness, in its methodical tackling of every pianistic problem, and, above all, in its wealth of suggestion. The last feature arises from the fact that Mr. Jonás, himself a distinguished pianist and pedagogue, has persuaded a large number of celebrated pianists to collaborate with him. Each of these virtuosos supplies exercises, that certainly deserve the most careful attention."

"The most recent volume (which, like volumes one and two, is printed in English, French, German, and Spanish) deals with arpeggios, finger repetitions, turns and trills. Apart from this, one finds advice on how to practice. Curious, learned, and enthusiastic as he is, Mr. Jonás does not forget that technic is only a means, not an end. He does not, therefore, offer up sacrifices to this false god. He wishes to give the player a greater freedom in order that he may do full justice to the music and to himself. All good interpretation presupposes a technic so sound as to be almost unconscious, so easily does it work. Piano Mastery promises to be a most elaborate work of its kind; yet it is not stuffed with arid facts, and knowledge little likely to be useful. Practical men have had their say in it, and Mr. Jonás knows how to convey his meanings and marshal his facts. The work, in a word, is a compendium of priceless experience."

## Philip James Conducts New Jersey Orchestra

The New Jersey Orchestra (formerly the Montclair Orchestra) gave a concert in the Montclair High School Auditorium on March 22, with Philip James conducting in his usual skillful manner. "The orchestra had the assistance of Georges Barrere as soloist," said one of the dailies, "and presented a program so unacknowledged in character, so pleasing in quality and so admirably interpreted that the audience acknowledged its enjoyment of what it heard by applause, spontaneous and hearty. As has been said in commenting on other concerts by this organization, Conductor James shows a broad knowledge of musical literature as well as discretion and taste in selecting compositions for his forces to perform. He chose for this occasion a suite for strings from the dramatic music of the seventeenth century Henry Purcell. . . . J. S. Bach's suite in B minor for flute and strings; A. Walter Kramer's Elegy in G sharp minor and Silhouette; three Country Pictures by D. G. Mason, and a septuor for strings, trumpet and piano by Saint-Saëns."

## Kathryn Browne Pleases Club

When Kathryn Browne appeared before the Glen Ellyn Woman's Club in the annual spring feature concert, Mrs. V. M. Emmel, chairman of the committee, wrote Miss Browne: "I want to tell you how very, very many lovely echoes I have heard regarding your concert here last Tuesday. Everybody enjoyed it so much, and not only did they enjoy the wonderful music, but they enjoyed you as well, and your gracious and charming personality. I can assure you that the ladies considered this concert a rare treat. Several who are real critics said it was the best concert that has ever come to Glen Ellyn! We are all hoping we may have the pleasure of hearing you again some time."

## The Dayton Westminster Choir

The Dayton Westminster Choir will sing for the delegates to the N. F. M. C. Biennial in Chicago at the Studenbaker Theatre at three o'clock on April 24, with John Finley Williamson directing the singers. Mrs. H. E. Talbot of Dayton and M. H. Hanson the manager will attend the convention. Mrs. Talbot will be at the Drake Hotel, Mr. Hanson at the Congress.

Before coming to Chicago the Choir will sing at Louisville, Ky., Evansville, Ind., Terre Haute, Ind., and Milwaukee, Wis. Next November they will sing in St. Louis and a few adjacent cities, and during the first three months of 1928 the Choir is solidly booked for a tour of the South.

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## ACROSS THE COUNTRY

**Boston, Mass.** (See letter on another page.)**Chicago, Ill.** (See letter on another page.)**Cleveland, Ohio.** (See letter on another page.)**Cincinnati, Ohio.** (See letter on another page.)**Detroit, Mich.** (See letter on another page.)

**Knoxville, Tenn.**—The Tuesday Morning Musical Club, under the direction of Hans Schroeder, gave a Beethoven Centennial Concert at the First Christian Church. A mixed chorus of eighty voices and a children's chorus of 100 sang the cantata, *Praise of Music*. The solos were sung by Mrs. Otto Roehl, Maud Bryant, Neil Godwin, and Walter Pernett. Glory to God and the Prisoners' Chorus from *Fidelio* opened the program. The Lyric Ensemble (Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, with Walter Dunham at the piano) with the assistance of Maurine Johnson, pianist and artist-pupil of Mr. Dunham, were presented in an interesting program of solos, duets, and quartets, by the Women's Club, Mrs. Fred J. Maurice, president.

S. W.

The Lyric Ensemble (Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, with Walter Dunham at the piano) with the assistance of Maurine Johnson, pianist and artist-pupil of Mr. Dunham, were presented in an interesting program of solos, duets, and quartets, by the Women's Club, Mrs. Fred J. Maurice, president.

**Lawrence, Kan.**—High points in the observance of the music week festival at the University of Kansas will be the presentation of both the *Messiah* and Elgar's *King Olaf* by the Choral Union of 450 voices, with soloists, and accompanied by the University Symphony Orchestra of fifty pieces under Dean D. M. Swarthout, of the School of Fine Arts. Also two concerts are to be given by the Minneapolis Symphony Orchestra, under Henry Verbruggen, with Bernard Ferguson, baritone, as soloist. Soloists for the Elgar work are: Alma Peterson, soprano; Eugene Dressler, tenor; and Rollin Pease, baritone, all of Chicago. Soloists for the *Messiah* production are: Irene Peabody, soprano; Alice Moncrieff, contralto; Eugene Christy, tenor; and W. B. Downing, baritone, all from the faculty of the University School of Fine Arts. The bands, glee clubs, orchestras and other musical organizations of the University of Kansas, of Haskell Institute, of the city schools, as well as the music and civic clubs, will have part in the program of the week. An unusual event of the week, will be the university convocation and celebration to honor Carl A. Preyer, pianist, and composer, and for thirty-six years head of the piano department of the University of Kansas.

R.

**Morellville, Pa.**—A memorial tablet was recently hung in the choir loft of St. Paul's Lutheran Church in memory of Emma Louise Raab, who died November 20, 1926. The tablet was erected by members of the choir who had come to love and respect this young artist when they heard her give frequent violin solos at the church and during the brief period of two months when she acted as temporary organist there, just three weeks prior to her demise.

B.

**Newark, N. J.**—A delightful recital was given recently by four artists—Ethel Wright, contralto; Tom Fuson, tenor; Godfrey Ludlow, violinist, and Rodney Saylor, organist. Over 800 people were present at Temple B'Nai Jeshurum. The program included solo numbers by each artist, and duets by Miss Wright and Mr. Fuson, as well as a group by Mr. Saylor, accompanied by Mr. Ludlow, who were repeatedly encored. The audience was enthusiastic over each of the artists and tendered them sustained applause after each number.

B. F. S.

**Philadelphia, Pa.** (See letter on another page.)**Pittsburgh, Pa.** (See letter on another page.)

**Salt Lake City, Utah.**—A large number of programs were given here during Beethoven week, including presentations by the University of Utah, B. Y. U. University; Lions Club, Ladies' Literary Club, Rotary Club, Westminster College, Granite High School, Ogden High School, L. D. S. University, McCune School of Music and Art, East High School, Ogden Rotary Club, Provo High School, West High School and Weber College.

Margaret Summerhays, of the faculty of the McCune School of Fine Arts. The bands, glee clubs, orchestras and White Boothby, harpist, and Mabel Borg Jenkins, accompanist, was heard in an interesting song recital in the McCune recital hall. This was the second of a series of four recitals being given by members of the faculty of this school.

The Junior Band of the McCune School of Music and Art gave its second annual concert under the direction of Clarence J. Hawkins, in the Assembly Hall.

Mendelssohn's immortal oratorio, *Elijah*, was presented by the various departments of the Brigham Young University at Provo, Utah.

The McCune School of Music and Art presented the pupils of Frank W. Asper in an interesting piano recital with Mrs. Joseph Haycock; soprano, assisting.

The Summerhays Trio was heard in an artistic rendition of the prison scene from *Faust* at the Paramount Empress Theater here in connection with the showing of the feature picture, *The Sorrows of Satan*. This trio consists of Jack

Summerhays, tenor; Florence Summerhays, soprano, and Alvin Keddington, baritone.

V. B.

**San Francisco, Cal.** (See Music on the Pacific Slope.)

**Seattle, Wash.** (See Music on the Pacific Slope.)

**San Antonio, Tex.**—The San Antonio Music Teachers' Association, Alice Mayfield, president, presented Alois Braun in a lecture on *The Development of Music*, assisted by Hugh McAnnis at the organ, in the Municipal Auditorium. Mr. Braun covered all stages, from music in the ancient world to the development of modern music since the death of Brahms.

The Lyric Ensemble (Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, baritone, with Walter Dunham at the piano) with the assistance of Maurine Johnson, pianist and artist-pupil of Mr. Dunham, were presented in an interesting program of solos, duets, and quartets, by the Women's Club, Mrs. Fred J. Maurice, president.

S. W.

**Sarasota, Fla.**—Musical events in the city have been somewhat scarce this season, and it was not surprising therefore that a large audience turned out to greet Florence Macbeth, of the Chicago Opera, when she appeared in the Miramar auditorium. The prima donna proved to be in excellent voice and completely captivated her hearers with excellence of interpretation, beauty of voice and charm of personality. Her program consisted of groups of French, Italian, and old and modern English songs, which were productive of a series of encores. The assisting artist was George Roberts, who also officiated as accompanist, and he, too, found much favor with the audience. This concert, the final one of the season, appeared to be the most successful from every standpoint.

**Springfield, Ill.**—An interesting program was given by the Springfield Civic Orchestra, Wallace Grieves, conductor, in the State Arsenal, with the sixteen-year-old violinist, Samuel Thavius, as soloist. This young prodigy gave a brilliant and musically interpretation of the melodic Wieniawski concerto in D minor, op. 22, No. 2, and was enthusiastically recalled by the audience. The program began with the overture to *Prometheus* by Beethoven, then came Dvorak's *Symphony From the New World*, and after the concerto followed an *Orchestral Suite*, Sigurd Josalfar, by Grieg. A large audience applauded Conductor Grieves and his orchestra heartily at the conclusion of each number.

**Tampa, Fla.**—The Philpitt Artist Course ended its season with a song recital by Galli-Curci, in which she packed the city auditorium to capacity, many music lovers from surrounding towns traveling miles to hear the distinguished diva. Homer Samuels, pianist, and Manuel Berenguer, flutist, were the assisting artists. In addition to giving the artist sympathetic support at the piano, Mr. Samuels played a group of piano solos to which he was forced to respond with an encore. At the fifth concert of the Tampa Symphony Orchestra, under the intelligent direction of Joseph Sainton, a beautiful program was given.

The open meeting of the Friday Morning Musicals on March 18 was devoted to a Beethoven program. The club orchestra, under the able direction of Hulda Kreher, and with the excellent support of Mrs. Ernest Kreher at the piano, played the entire Fifth Symphony. A bronze bust of Beethoven, the direct inspiration of the Fifth Symphony, was exhibited at this meeting. The audience was honored by the presence of the sculptor himself, Signor Z. Canto. Ruth Carroll played a sonata, op. 31, No. 3, with brilliant technic, and a worthy conception of its musical thought.

Phil Clark, baritone, and Helen Ray, pianist, were heard in joint costume recital in the city auditorium recently that was truly delightful. The costumes were designed by Chas. Fleming, a local business man devoted to art.

M. M. S.

## Althouse and Middleton in Johnstown

Paul Althouse, tenor, and Arthur Middleton, baritone who have long been associated in the concert field, appeared in a joint recital in Johnstown, Pa., on March 12. The two singers more than pleased their audience and the following day the press had much to say in an enthusiastic tone of their appearance. The Johnstown Democrat headed its comment by saying, "Metropolitan Stars Captivate Audience—Series of Widely Contrasted Numbers Sung by Paul Althouse and Arthur Middleton Proves Delightful Treat to Capacity Attendance" and then went on to state further: "Those who attended the Cochran concert last evening heard two musicians of a high order, Paul Althouse and Arthur Middleton. It was a rare treat to singers and to those who appreciate vocal expression. These soloists pleased with every item on a greatly contrasted program, and the audience showed satisfaction and appreciation. Both Mr. Althouse and Mr. Middleton possess exceptional, finely trained rich voices. We cannot speak too highly of these two artists."

The Johnstown Tribune also had its praise for the artists when it commented: "Paul Althouse and Arthur Middleton, two artists of international fame, made their first appearance in Johnstown last night. Every singer in the city who was not present missed one of the finest object lessons in correct singing they will ever have, and to those lovers of music who failed to be there the artistic loss cannot be measured. These artists were called upon so often for encores that they are too numerous to mention. Paul Althouse and Arthur Middleton are equally vocal artists of the highest rank. Clear enunciation, musicianship, vocal control, are all at their command with an interpretative sense that is faultless. (Oh Bach, where is your hiding place that we may search for the truth in song always, as it was given last night!)"

## Victor Wittgenstein in Bridgeport

Owing to the highly successful as well as educational lecture-recital which Victor Wittgenstein gave about a month ago in Bridgeport, Conn., his subject being Parallel Contrasts, arrangements are now being made for a series of similar recitals in several near-by cities.

## Marie Novello Arrives

Marie Novello, Welsh pianist, arrived on the S. S. *Carmania* and left almost immediately for Florida where she will play a series of engagements. She is returning to New York about the middle of April.

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## THE PICK OF THE PUBLICATIONS

### Vocal

(*J. Fischer & Bro., New York*)

**The Land of Souls**, by William Lester.—This is a cantata with words by Frederick H. Martens. It is an Indian Legend with piano or orchestral accompaniment, and is arranged for mixed voices or for women's voices. There are tenor solos. It is a highly dramatic work yet not especially difficult, and is thoroughly melodic. The time required for its performance is about thirty minutes.

**The Vision of Sir Launfal**, by Franz C. Bornschein.—This is a cantata to words by James Russell Lowell. It is arranged for mixed voices with baritone and tenor solos, and children's voices ad lib. The octavo score fills forty pages. The music is effective and interesting, with simple, agreeable melodies and finely wrought accompaniments.

### Instrumental

(*Wilhelm Hansen, Copenhagen & Leipzig*)

**Three Counterpoints** for piccolo, oboe, English horn, violin and cello, by Honegger.—This work is printed in three volumes. The first is marked Prelude for Two Voices, and the two voices are oboe and cello; the second is a choral for three voices, the voices being violin, English horn and cello; the third part consists of three Canons on a Bass Ostinato for four voices, piccolo, violin, English horn and cello. It will frankly be acknowledged by this reviewer that it is difficult, if not impossible, to form any just opinion of such works as these without actually hearing them. One can only say with certainty that the counterpoint is altogether masterful and carries out the best traditions of the art. It appears also that the melodies are piquant, rhythmically delightful and possessed of a certain folk idiom that is charming. The tunes remind one of modernized Bach. It is to be hoped that American audiences will be given opportunity to hear these works in the near future.

**Trio for piano, oboe and bassoon**, by Francis Poulenc.—It will be recalled that Francis Poulenc was one of the "six," that valiant group of young French composers who made such a stir in the world a few years ago. They were in those days supposed to be terribly ultra. It is, therefore, surprising to find Mr. Poulenc setting out to write in the most ancient of ancient idioms. He actually uses plain triads! It almost seems, on writing this and examining the music, that the reviewer must be mistaken about Poulenc's modernism. There is certainly nothing in any way modern about these Trios. Is that a blemish or is it praise of the highest order? That depends not upon the reviewer but upon those who read the review. Certainly one can assure a far greater sale to such work as this than that which would be enjoyed by any ultra-modernistic work.

### Copenhagen Likes Molly on the Shore

Copenhagen's reception of Grainger's Molly on the Shore, as arranged for string quartet, is amusingly shown by the following excerpts from the Copenhagen press:

"Percy Grainger's little piece, Molly on the Shore, in which Irish Reel motifs are brilliantly arranged, proved a real 'bring-down-the-houser,' so much so that it had to be repeated" (*Politiken*). "Percy Grainger's flapper Molly takes some energetic skips before she dives head first into the ocean. Very amusing! The public vigorously demanded this novelty *da capo*" (*National Tidende*). "An amusing intermezzo was Percy Grainger's capricious strand-scapade in dance rhythm—its musical wittiness delighted performers and listeners alike. This extremely light-limbed trifle had to be repeated" (*Berlingske Tidende*).

The Ofenpester Quartet has been playing this same piece in Cologne and other German cities.

### Diller-Quaile Open School Week

Recently the Diller-Quaile School held an open School Week at the MacDowell Club. The classes were open to the public and were attended by many teachers and students interested in seeing what teachers of the Normal Department are being trained to teach. Children of the elementary, intermediate and advanced departments, and of the first, second and third year Normal departments gave demonstrations in theory, methods, ear training, keyboard harmony, written melody, analysis, and musical form, this latter goes so far as to include the symphony. The work of the students was marked by a clearness and precision of understanding, an excellent fundamental knowledge of music, keen ear and sensitive rhythmical feeling. The knowledge of harmony as taught in the school enables the pupils to be able to compose themes and variations while sitting at the piano, and trains them to understand composition from its structural as well as interpretative standpoint.

### Margery Maxwell for Ravinia

Margery Maxwell, soprano of the Ravinia Opera Company, will appear with the Apollo Club of Chicago on April 18, during the biennial convention of the National Federation of Music Clubs. She will sing the principal soprano roles, Madame Bubble and The Angel, in *The Pilgrim's Progress*, an oratorio work by Edgar Stillman Kelley. After other concert engagements in the middle west, she will be heard with the Ravinia Opera for the eighth consecutive season.

### Irma Swift Sings for Hunter College Alumni

Irma Swift, coloratura soprano, sang for the Hunter College alumni in the grand ball room of the Astor Hotel recently. Miss Swift's program consisted of old Italian, German, Old English and modern English songs and an aria from *La Traviata*. Miss Swift thoroughly delighted her audience, singing with a definite regard for style and with splendid interpretation and feeling. Her coloratura was brilliant, exact, pleasing, and showed great flexibility.

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VANNI MARCOUX,  
guest baritone of the Chicago Civic Opera Company, who is now appearing in opera in Monte Carlo, having recently sung Iago in *Otello*, Scarpia in *Tosca*, and *Ivan le Terrible*. He will soon be heard in the role of the Baron in *Rosenkavalier*, which role he created last year in French. Mr. Marcoux will sail for America on November 23.



MRS. ROBINSON DUFF,

teacher of singing, has received so many demands for lessons that she has consented to remain in New York City at her new residence on East Sixty-second street after May 1. Mrs. Duff will hold classes during the summer for voice placing, preparation for the operatic and concert stage as well as instruction for teachers. (Photo (c) Underwood & Underwood.)



DORIS DOE,  
contralto, in Florida, in which State she has just been making some successful concert appearances. (Pictorial News Service photo.).



MAY BARRON

as she appears in the role of Maddalena in *Rigoletto*. The contralto recently returned to New York from a successful tour in opera.



FLORENCE WESSELL

One of the most enjoyable forms of relaxation sought by this New York vocal teacher seems to be hiking in the woods, when she can leave her studio long enough to indulge. Helen O'Shea, coloratura soprano, and Emily Roosevelt, well known concert singer, are two artist-pupils.



MARJORIE PETERSON,

charming little artist of the Countess Mariza Company, while being noted for her nimble toes, is developing a voice of quality under the guidance of Jessie Fenner Hill. (Strauss Peyton photo.).



JENNY SONNENBERG

at Umtata during her sensational tour of South Africa last fall.



MILDRED FAAS,

who will sing the soprano solos when the Bach *B Minor Mass* is given by the Oratorio Society of New York at Carnegie Hall on April 21. April 27 Miss Faas will sing in Salem, N. J.



ANNA HAMLIN,

soprano, pictured in front of Memorial Hall, Joplin, Mo., while on tour with the Chicago Civic Opera Company. With Miss Hamlin are Lorna Doone Jackson, mezzo soprano of the company, who made a decided hit as Carmen this winter, and Alice d'Hermanoy, Belgian soprano, and for the past five or six years a member of the Chicago Opera Company.

April 14, 1927

# MUSIC AND THE MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

**DE MILLE'S KING OF KINGS COST TWO MILLION**

William K. Howard, a director of Cecil B. de Mille's staff, spoke over Station WOR on April 12 on How Million Dollar Pictures Are Made. Mr. Howard talked principally about the new De Mille production, *The King of Kings*, and the methods employed in the making of this two million dollar special, which opens at the Gaiety Theater, New York, on April 19.

Incidentally, the opening date was changed to April 19, so as to prepare the theater for the premier. Dr. Riesenfeld, who has written the musical score, claims he requires nine days from the giving up of the Gaiety Theater on April 9 to complete the contracts for the renovation of the house.



THE HOLY VIRGIN

as portrayed by Dorothy Cumming in Cecil B. De Mille's production of Jeanie Macpherson's story, *The King of Kings*, which will have its world premiere at the Gaiety Theater, New York, April 19. Dr. Hugo Riesenfeld has written the musical score.

The extensive changes they will make will be both structural and ornamental, so that Mr. de Mille's latest production can be presented in an atmosphere in keeping with its theme and character.

Various stories pertaining to the filming of *The King of Kings* are going the rounds. Henri Deering, young American pianist, who recently played in California, told the writer that his old friend, May Robeson, now in films and known more for her humorous parts, is cast as one of the women who weep at the foot of the cross. Mr. Deering states that according to Miss Robeson, the cast is so large that people were grabbed up from all studios, regardless of the type of parts in which they usually specialized. In describing how the earthquake scene, following the crucifixion, was made, he said: "Miss Robeson says, a large pit twelve feet deep was dug and then covered over with planks, dirt and grass. At a given signal, giant electric fans blew feathers, dust and mud to give an impression of high wind, and then the planks were suddenly dropped—carrying with them about fifty people. This part of the picture had to be done twice, and, despite the fall, only two persons were slightly injured, which was rather remarkable, all considering. But," he concluded, "can you imagine the mental condition of those fifty persons, waiting there and knowing that with a given signal they would be dropped twelve feet down on top of each other? Not the pleasantest situation in the world, is it? Certainly not for me!"

**BIG LAKE**

The latest presentation of the American Laboratory Theater, Big Lake, opened last week and gives a picture of life in the Indian Territory, now Oklahoma, in the early part of this century. The action is laid in a wooded forest adjoining Big Lake, and in each of the two acts presents decided contrasts such as a picnic party of a class of school boys and girls, playing childish games, to heavy tragedy involving shootings and drowning. To Betty and Lloyd, the juveniles, Big Lake promises a refuge from the sinister influences of the deep woods. To Elly, the wife of the bootlegging murderer, Butch, it is an alluring trap which ensnares the young and careless. The structure of the plot was woefully weak, for Lynn Riggs, the author, makes his sheriff unbelievably credulous, who takes the word of the murderer in preference to that of the man he had killed—and so kills the two children. Stella Adler gives a good performance and Sam Hartman in a minor role is fine.

**CHILDREN IN EASTER PRODUCTION**

The pupils of the Misses King and Coit School of Acting and Design, all children of New York artists, writers and professional people, will give their annual dramatic production at the Hampden Theater for three afternoons during Easter Week. The production will be *The Image of Artemis*, a Greek play based on Prof. Gilbert Murray's translation of Iphigenia in Tauris.

The first of the special matinees on April 18 will be for the benefit of the Tsuda College Rebuilding Fund. A second matinee will be given on April 21, and a third on April 22.

The players are between six and thirteen years of age, and leading roles will be played by Jean Bellows, eleven, daughter of the late George Bellows; Pamela Hooker, nine, daughter of Brian Hooker, the playwright; Mary Perrine, seven, daughter of Van Dearing Perrine, the artist; Emma and Lois Swan, twelve and ten, daughters of Joseph R. Swan; Edward Asherman, thirteen; Patricia Montgomery, nine; Caroline Birrell, eleven; Mary Shuster, ten; and Mary Palmer, ten. Others in the cast are Betsy Reed,

Aletta Brooke, Barbara Deming, Quentin Deming, Joan Howson, Thomas Howson, Sophie Regan, Margaret Spencer, Albo Spencer, David Asherman, Flora Blanc, Palmer Williams and Sylvia Kochibaroff.

An honorary committee for the performance is composed of Cecilia Beaux, Richard Boleslawsky, Claude Bragdon, Dr. and Mrs. Nicholas Murray Butler, Mabel Choate, Ralph Adams Cram, Frank Crowninshield, Lydia Field Emmet, Virginia C. Gildersleeve, Walter Hampden, Theresa Helburn, Robert Henri, Brian Hooker, David Mannes, Paul Mansfield, Maria Ouspenskaya, Mr. and Mrs. Ernest Peixotto, Van Dearing Perrine, Etsu Inagake Sugimoto, Mr. and Mrs. Henry W. Taft, M. Carey Thomas, Alexander Woollcott and Stark Young.

**RADIO FANS LIKE MAJOR BOWES' VERSES**

Those who listen-in religiously every Sunday evening when Major Edward Bowes and his Capitol Theater Family broadcast over station WEAF are familiar with the well chosen little verses with which the Major frequently closes his program. Every week hundreds of letters pour into the executive offices of the theater complimenting the "family" on the excellence of their entertainment, and a large portion of these speak particularly of the little poems recited by the Major. It is the consensus of opinion that there is something in each verse that finds its way into the heart of the listener. For example take that exquisite one of Charles Hanson Towne called Tomorrow, which reads as follows:

Around the corner I have a friend,  
In this great city that has no end;  
Yet days go by and weeks rush on,  
And before I know it, a year is gone,  
And I never see my old friend's face,  
For life is a swift and terrible race.  
He knows I like him just as well  
As in the days when I rang his bell  
And he rang mine. We were younger then,  
And now we are busy, tired men—  
Tired with playing a foolish game,  
Tired of trying to make a name.

"Tomorrow, say, I will call on Jim,  
Just to show that I'm thinking of him."  
But tomorrow comes—and tomorrow goes,  
And the distance between us grows and grows;  
Around the corner, yet miles away.  
"Here's a telegram, Sir." "Jim died today!"  
And that's what we get—and deserve—in the end,  
Around the corner, a vanished friend.

**ADDITIONS TO ROXY'S GANG**

A new group of Spanish Troubadours, known as the Roxy String Quartet, has been engaged by S. L. Rothafel for his new theater, and has been installed in the balcony rotunda where, in Spanish costume, they are playing their quaint assortment of bandurrias, lutes and ten-stringed guitars prevalent in the fourteenth century. Their repertory includes the national rhythms and exotic melodies of the Spanish Basque provinces, as well as the more modern characteristic arias. They are, in all probability, the one ensemble of their kind in this country, and have the unique distinction of appearing before the president of every Latin American Republic. They have been decorated by King Alfonso for their work in preserving ancient Spanish music and are now permanent fixtures at the Roxy and will be heard on all programs in the theater and over the radio.

Other additions to Roxy's gang are: Dorothy Pilzer, contralto, and sister of Maximilian Pilzer, recently added to Roxy's directorial staff; Mary Paulus, contralto; Anita Lowell, dramatic soprano; and Roxy's Cathedral Choir, a very fine organization of male voices, which is a distinct musical coup for The Cathedral of the Motion Picture. The choir is composed of a group of sixteen Russian singers whose musical attainments are well known in their native land.

**FRANKE HARLING TO WRITE CONCERTO FOR ROXY**

Franke Harling, American composer of Deep River and also *A Light from St. Agnes* which was given by the Chicago Civic Opera Company, has been commissioned to write a concerto for jazz band and orchestra which will be given its premiere at the Roxy Theater on April 23, with the composer conducting.

Mr. Harling, who has been engaged in writing this work for some while, recently explained that while the concertos are usually written for one instrument, Brahms having been the exception with his concerto for two violins and cello, this is the first time that a playful fugue in jazz introduces the theme played by no less an instrument than the accordion. The third movement will have a finale which will involve the entire Roxy chorus, ballet and organs. The work will last fifteen minutes and also employs three solo trumpets, three saxophones, trombone, tuba, banjo, accordions and drums.

Mr. Harling's opera, *A Light from St. Agnes*, will be presented by the Oakland Civic Opera next month. He will conduct five performances and his wife will sing the role created by Rosa Raisa when the work was given in Chicago.

**NEW BILL AT NEIGHBORHOOD PLAYHOUSE**

The Neighborhood Playhouse, that interesting little theater on the lower East Side, opened on April 5 with a "bill of lyric drama" that ranks with the smartest and cleverest shows of the season. There was an abundance of fine acting, excellent dancing, and singing far beyond the ordinary.

The bill was divided into three parts, the first being Tone Pictures and the White Peacock. There were in this group some beautiful stage sets for the music of Charles T. Griffes. The White Peacock was a masterpiece in artistic conception.

The second part of the bill was an episode in the Commedia Dell'Arte spirit, being a true transcription of the old Italian Comedy of Masks which existed before the

**AMUSEMENTS**

**STRAND** BROADWAY AT 47th STREET  
Beginning Saturday, April 16  
**"ORCHIDS and ERMINE"**  
with COLLEEN MOORE  
MARK STRAND SYMPHONY ORCHESTRA

**RIALTO THEATRE—HOUSE OF HITS**  
**CHILDREN of DIVORCE**  
*Clara Bow and Esther Ralston*

**RIVOLI** THEATRE 49th STREET and BROADWAY  
**OLD IRONSIDES**  
Twice Daily—2:30 and 8:30  
ALL SEATS RESERVED

**CRITERION** THEATRE 44th and B'way  
**BEAU GESTE**  
Twice Daily  
All Seats Reserved

**CAPITOL** BROADWAY AT 51st STREET  
MAJOR EDWARD BOWES ..... Managing Director  
Beginning Saturday, April 16th  
**"LOVERS"**  
with RAMON NOVARRO and ALICE TERRY  
CAPITOL BALLET CORPS—CHESTER HALE GIRLS  
CAPITOL GRAND ORCHESTRA, David Mendoza, Conductor

**ROUGH RIDERS**  
2:30 — Twice Daily. All Seats reserved — 8:30  
Geo. M. COHAN Theatre B'way at 42d

**NOW at the WARNER Theatre.**  
TWICE DAILY 2:30-8:30 JOHN Barrymore in his latest and greatest success *When a Man Loves* with DOLORES COSTELLO B'way at 52st  
Warner Bros Production AND NEW PRESENTATIONS

**ROXY** The Cathedral of the Motion Picture  
THEATRE 7th Ave & 50th St **"A Revelation"** ROXY SYMPHONY ORCHESTRA OF 110 CHORUS OF 100 VOICES—BALLET OF 50 GRAND ORGAN—THE VITAPHONE  
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Under the Personal Direction of S. L. ROTHADEL (ROXY)

Renaissance movement. The story was taken directly from the repertory of the famous Martinelli troupe which played before Louis XIV. This is said to be the first public performance in over three hundred years. Despite a somewhat antique turn of language, the play is astonishingly modern, many broad pleasantries striking home with double force. The audience was kept in a continuous series of chuckles. The music was skilfully arranged by Howard Barlow. The third offering was Ritornell, a dance romance arranged to the Dance Suite of Bela Bartok, with folk and gypsy songs. The chorus was sweet toned and well balanced, while the soloists, Selma Leigh, and Sol Friedman, were exceptionally fine. It is by all odds one of the most brilliant revues now offered in New York. Not least by any means was the excellent transit facilities offered after the performance. There was a time when a trip to this little Grand Street playhouse was somewhat of an adventure. Special trolleys were held, offering direct transportation to the various subway and "El" lines. There

was a special bus to Times Square, and, wonders of wonders, plenty of taxicabs even on a rainy night.

**ROXY**

It would be difficult to name any outstanding feature of the excellent program which is presented at the Roxy Theater this week, for orchestra, ballet, chorus, Vitaphone presentation and White Gold, the De Mille production, are synchronized in a well rounded offering that represents motion picture entertainment at its best.

The Roxy Symphony Orchestra opens with the overture, *Solennelle*, by Tschaiikovsky, with the chorus and ballet occupying the stage, and garbed as Russian peasants and portraying in song the progress of the battle, bursting forth into the Russian national anthem as the military forces of the Tsar triumph over the invading French. The composition taken from the overture of 1812 was rendered in excellent fashion by the orchestra, under the capable direction of Erno Rapee. Following this the news reel was shown.

The ballet, consisting of a solo number by Maria Gambarelli and the March Militaire by the ballet corps, drew forth enthusiastic applause, directed toward the performers and the setting conceived by Mr. Rothafel. Gamby appeared as a doll on a music box and danced in her usual mimetic fashion to a two-piano accompaniment. The stage was set in two levels with the Misses Robin White and Jean Ray presiding at the pianos and Gamby with her realistic old fashioned music box on the stage proper.

The Vitaphone presented Al Jolson in three of his best known numbers: April Showers, When the Red, Red Robin Comes Bob, Bob Bobbin' Along, and Rockaway Baby, and never did the black faced comedian show to better advantage. He was accompanied by the Vitaphone Symphony Orchestra.

The revue is a Spanish Fantasy, employing the entire Roxy ensemble, Gladys Rice, Anita Lowell, Dorothy Pilzer, Harold Van Duzee, Adrian De Silva and the chorus of 100 voices, Rosita Fontana, Leon Leonidoff, Charlotte Ayres and the ballet corps. The opening number, Rosita, was sung by Adrian de Silva, assisted by the Misses Rice and Pilzer, and the Troubadors and Miss Fontana danced. In Espana and Los Banderilleras, the ballet corps scored, and a burlesque of the Toreador with Charlotte Ayres as the bull and Leon Leonidoff as the Toreador registered heavily at the opening performance Saturday. The old favorite, La Paloma, was sung admirably by Anita Lowell and Harold Van Duzee, assisted by the chorus. The Habanera of Victor Herbert and Farandole of Bizet again brought the ballet and chorus to the fore and once more they scored. The revue closed with the singing of Rosita by the ensemble.

White Gold, featuring Jetta Goudal, is the screen presentation and gives a vivid picture of life on a sheep ranch in the wide stretches of the West. The plot is a conventional one; two men and a woman on the ranch, with the father of the husband bearing an unreasoning hatred towards the woman. The ending is unusual with the woman winning through to freedom from the narrow, monotonous grind, and the story is portrayed in gripping fashion by the excellent cast under the direction of William K. Howard.

**THE MARK STRAND**

The Strand presentation opens this week with the Mark Strand Symphony playing Grieg's To Spring. This number is exceptionally well done and makes a fitting prelude to the combined rendition of Humoresque by Margaret Schilling and the Mark Strand Ballet Corps. This number is effective and picturesque. Miss Schilling deserves a great deal of credit for her singing. The ballet also does some very graceful turns. The Variations, by Mme. Kleymova, M.

Daks and George Kiddon, are graceful and interestingly done. The final scene of this group by the ensemble is also a pretty and graceful gathering in which the ballet and soloists execute numerous pleasing figures, amid a very effective scenic arrangement.

Following the Topical Review, Cliff Edwards, as Ukele Ike, gives a number of new songs to his own accompaniment, aided at times by the orchestra. His act made a considerable hit with the audience.

The Fantasie Espagnole, featuring The Cansinos, was also a very interesting and effective group, opening with selections by the Spanish orchestra. The

Sombrero Dance was given by the Cansinos; then Rita Montaner sang Violette in a very satisfactory manner. The Heel Dance, by Antonio Cansino, is a very lively and likable number, affording Mr. Cansino the opportunity to demonstrate his grace, agility, and versatility at the same time. Following this number Edward Albano sang Lolita. To say merely that Mr. Albano's rendition was pleasing and effective does not express the adequate way that he sang this number. The



PAULINE MILLER,  
soprano, one of the most  
popular of the vocalists at  
the Mark Strand Theater.

**MUSICAL COURIER**

Valse by the Cansinos and Jota by the entire ensemble were also enjoyable and ably performed.

The picture, The Notorious Lady, with Lewis Stone and Barbara Bedford, while well acted, seems poorly directed. The plot is rather thin and time worn. Opportunities for good scenes are missed and the settings are rather amateurish. Lewis Stone and the other members of the cast do their very best to carry it through. There are some good points to the picture nevertheless and it is entertaining.

**COLONY**

The best thing on the program at the Colony Theater was the Vitaphone, offering a varied list of interesting people. A clever singing group called The Rollickers presented three numbers—Jersey Walk, Mary Lou, and Barcelona; Jack Smith, the "whispering baritone," likewise contributed three selections—Cecilia, That's a Good Girl, and Baby Face; and Vincent Lopez and his orchestra played three—Hello Bluebird, California Sunshine and Trail of Dreams—with Lopez himself adding a piano solo, Bing, Bing. Martinelli, with Jeanne Gordon, gave a scene from Act II of Carmen, and this was as realistic as one could hope for outside of the opera house. For the opera scene, Herman Heller conducted the Vitaphone orchestra.

The picture was Matinee Ladies, starring May McAvoy and Malcolm McGregor. It was interesting enough but commonplace.

**CAPITOL**

The orchestral offering this week at the Capitol is an interesting work of Massenet's called Scenes Napolitaines, which, under the direction of Eugene Ormandy, associate conductor, was given a brilliant rendition, and aroused the audience to such an extent that both Mr. Ormandy and his men were obliged to acknowledge the applause for several seconds. It was a "first time" hearing and proved well worth the trial. Next came the Dixie Jubilee Singers, appearing against an attractive setting of a steam-boat on the Mississippi, seated on boxes on the wharf in overalls and bandannas; they sang extremely well a group of four songs: Great Getting Up Mornin', I Got Two Wings, Mah Lindy Lou (always a favorite) and Dis Boat Am Bound to Go. The voices blended nicely and were of pure quality. This was a novelty and the singers went well with the audience.

Rustle of Spring, A Tiffany Picture, was most appropriate at this time, with just the right kind of musical accompaniment; and then the two popular members of the "Family"—Caroline Andrews, soprano, and Carlo Ferretti, baritone—were heard in a duet from Rigoletto. It was excellently rendered, the two voices sounding well together.

The Capitol Magazine afforded the usual pleasure in keeping somewhat abreast of the times, and prior to the picture there came the Ballet Drigo, with Joyce Coles, that dainty little ballerina, and the ballet corps, not forgetting the Chester Hale Girls. The ballets are always well executed and planned, with much originality, and this case was no exception. The Chester Hale Girls did effective work.

The picture, Frisco Sally Levy, from the story by Alfred A. Cohn and Lew Lipton, directed by William Beaudine, was a Metro-Goldwyn-Mayer production, and seemed to please, bringing with it many a laugh which were provoked mostly by the two bad boys, Leon Holmes and Turner Savage. The situations were often farfetched but amusing, and little Sally O'Neil was good in a natural sort of way. She is a "comer." As a finale for the bill, Mauro-Cottone, the organist, furnished two selections while the orchestra assembled for the overture.

**PARAMOUNT**

It has been a long time since the writer has enjoyed a better program than is offered this week at Paramount. To begin with, there is the orchestra prelude, after which comes a Famous Music Master picture, depicting a bit of the life of George Friederich Handel, decidedly interesting. Then follows a clever ballet called The Cat and The Canary, well danced and well staged. After the usual Paramount News, Jessie Crawford played the organ to the delight of all, offering three popular numbers; So Blue was written and played by Mrs. Crawford, with her husband assisting on a second, miniature keyboard.

The prelude to the picture was called Way Down South, creditably staged and devised by Frank Cambria, and in which a large number of excellent dancers and singers participated. The feature picture was Afraid to Love, starring Florence Vidor, and indeed novel and interesting from start to finish. It was exceedingly well produced and well acted. Dumb Bells, a Christie Comedy, closed the bill.

**NOTES**

Chang, a Paramount picture, dealing with the life of the Siamese jungle, brought here by Major Merian Cooper and Ernest Schoedsack, will replace Old Ironsides at the Rivoli on April 29. Old Ironsides moves to the Criterion, following in the wake of Beau Geste.

Roxy addressed the Writers' Club of Columbia University on April 6, his subject being The Photoplay from the Point of View of the Needs of the Exhibitor.

The Shubert's Circus Princess opens at the Winter Garden on April 25.

Sam Katz recently declared before the Harvard Graduate School of Business Administration that the development of chain theaters was the very best thing imaginable for the theater as a community institution.



CHARLES MASSINGER,

tenor, who has been using the two ballads, *The Far-Away Bells* and *A Brown Bird Singing*, on all his programs. These two songs are ranked among the most popular in the Chappell-Harms catalogue.

And apropos of this, another Publix Theater has been opened in Jacksonville, Fla.

Two recently completed productions by Warner Brothers are The Brute, with Monte Blue, and Tracked by the Police, With Rin-Tin-Tin.

Don Juan closed its run of thirty-six weeks at the Warner Theater last Sunday night, and When a Man Loves moved up there from the Selwyn.

Among those who recently were signed up by Vitaphone are: Senator Ford, monologue artist; The Happiness Boys, The California Collegians; Irving and Jack Kaufman, composers and singers; Aunt Jamima, comedienne, and the Heart Radio Kiddies; also John Charles Thomas, who is said among other things to have made a fine record of the Prologue from Pagliacci, and who sailed recently for Belgium to appear in opera again.

Caroline Andrews, coloratura soprano of the Capitol Theater, will be heard over station WRNY on April 14, at 12:45, when the Minnesota Club in the East will be the guest of the Edison Company at its weekly luncheon.

Marjorie Harcum, contralto, has "returned to the fold" of the Capitol Theater, and was heard with the family when it broadcast last Sunday evening over WEAF.

It is claimed over one half million patrons have attended the Roxy Theater since its opening, the total receipts being \$530,950.79.

Proceeds of the performance of Cherry Blossoms on April 25 will go to the Hilltop Camp, which is in charge of the social service department of the Presbyterian Hospital.

The theater being built in the National Press Club at Washington will be under the management of Roxy and will be known as the Fox-Roxy.

Children of Divorce replaces Metropolis at the Rialto.

Paramount has without doubt three of the biggest successes on the street of White Lights: Rough Riders, Metropolis and Old Ironsides, with another soon to come, Chang. Two more scheduled are: Wedding March and White Wings. Rough Riders, a story of the Spanish American war, with Teddy Roosevelt as the hero, a great picture, is drawing large audiences nightly to the Cohan Theater. Then the UFA film, Metropolis, adopted by Paramount, is certainly somewhat out of the ordinary with its remarkable photographic effects and story of the visioned future, while Old Ironsides, another historical film, now sells on at the Criterion Theater. Those who have seen Chang privately say it is a wonderful picture. We shall see!

**Maplewood Club Sponsors New Series**

The Maplewood, N. J., Woman's Club sponsoring a new concert series, recently inaugurated the policy of presenting from time to time the club's own artist-members. On April 3, Klare Dowsey Shoup, soprano, artist-pupil of Percy Rector Stephens, assisted by Byrd Platt Lathrop, concert pianist, gave the program, singing the Cavatina from The Pearl Fishers, songs by Mozart and Handel, and a group in English. Byrd Platt Lathrop, who studied with the late Rafael Josephy and with Alfred Cortot, played the Mozart fantasia in C minor, the Chopin sonata in B minor, and compositions by Debussy, MacDowell and Liszt. Ethel Henderson Newbold played effective accompaniments for the vocal numbers.

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**Madge Daniell Pupil Successful**

Barbara Grace, who has been with Queen High at the Ambassador Theater, recently had the opportunity to step into a new part when at the last minute word reached the theater that Lucilla Gear could not go on. Miss Grace played the part without rehearsal. She sang beautifully, danced well and spoke distinctly so that every word could



MADGE DANIELL

be heard. She interpreted the role like a veteran, never losing a cue, thanks to her teacher, Madge Daniell, with whom she has been working for some time and who includes stage deportment in her instruction. The management was so pleased with her work that they have placed her under contract for a new operetta.

Norma Butler, of Bye-Bye Bonnie Company, who has come from Boston to study with Miss Daniell, has often been heard on WMCY. In Boston many Daniell pupils are appearing with success.

Another Daniell pupil who is making good is Lucille Koch, who was engaged to sing the soprano role of the Seven Last Words of Christ on Palm Sunday night at St. James' Church in Elmhurst. Mildred Post sang that same night and will sing on Easter Sunday at the Presbyterian Church in Westwood, N. J., the soprano part of Olivet to Calvary.

**Wishes for More Singers Like Graveure**

The Metropolitan Musical Bureau received the following unusual letter from Emma McCarthy, president of the Birmingham Music Study Club, regarding Louis Graveure's recent recital in Birmingham, Ala.: "It is not often that I write to a Bureau about an artist we have had, but Mr. Graveure gave the Birmingham Music Study Club such a wonderful concert on March 15 that I felt I must write you about it. To say that our audience was delighted with the concert is putting it mildly. Besides being one of the most artistic singers in the country today, he still has a remarkable voice. We are very happy that we brought him back after four years, and I assure you that it would be a treat for us to hear him oftener. He came just on the eve of the Club's twenty-first birthday and his concert was a wonderful climax to the many we have had in the past. I wish there were more singers like Louis Graveure and then we would never make a mistake."

**Zaslawsky to Conduct American Composition**

The presentation of an American rhapsody, Masquerade, by Carl McKinley, recent winner of the \$2,500 fellowship award of the Guggenheim Foundation, will be one of the features of the second concert which the Beethoven Symphony Orchestra will present at Carnegie Hall, New York, on Friday evening, April 29. A distinguished soloist will also appear, and the remainder of the program will be all Russian compositions. Georges Zaslawsky will conduct.

The selection of the American rhapsody was announced by the board of directors of the new symphony organization, and was made from a list of more than eighty compositions. This is in accordance with the announced policy of the organization to present at least one American composition at each of the concerts. It is also planned to present an unknown American soloist, in addition to the featured artist of prominence, at all subsequent concerts.

The remainder of the program to be presented by the Beethoven Symphony Orchestra at the April concert will

include Tschaikowsky's Pathétique Symphony, and compositions by Glazounoff and Rimsky-Korsakoff.

**DETROIT, MICH.**

**DETROIT, MICH.**—Walter Giesecking was the soloist for the thirteenth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall. Mr. Giesecking displayed his fine artistry in Mozart's concerto in C major, and Nights in the Gardens of Spain, by De Falla, both numbers being played for the first time at these concerts. Reports of sensational successes by the artist had keyed the audience to great expectations, which were more than realized. Possessed of every pianistic virtue, Mr. Giesecking's playing was a delight and his hearers most enthusiastically acclaimed him. The orchestra under Mr. Gabrilowitsch offered sympathetic support and also gave an excellent account of itself in the Gluck Overture to Iphigenia in Aulis and the Glazounoff fourth symphony in E flat major, op. 43.

The fourteenth pair of concerts presented Sigrid Onegin as the soloist. She sang two groups, the first containing Schubert's Unendlichen and Mozart's Hallelujah, and the second consisting of four Brahms songs. Her beautiful voice and artistic singing were most favorably received, and in response to insistent demand she sang two encores. The program opened with Carnival Time by Siemom, conducted by Victor Kolar. It proved to be a realistic picture of what the name signified, noisy, dissonant, but cleverly full of color. It was followed by the Beethoven fifth, conducted by Gabrilowitsch, and what a joy it was! Gabrilowitsch was not only recalled innumerable times but also the orchestra was called to its feet while the applause continued for several minutes. Goldmark's overture, Sakuntala separated Mme. Onegin's two groups of songs and added its own special attraction to the program.

The nineteenth Sunday afternoon program introduced Rudolph Reuter, pianist, as soloist. He played the Hungarian Fantasy by Liszt with splendid technic and artistic finish. The orchestra, under Victor Kolar's spirited leadership, maintained its usual standard of excellence in the Strauss overture, The Bat; the Ballet Suite from Henry VIII, by Saint-Saëns; La Valse, Choreographic Poem, Ravel; and selections from Victor Herbert's Eileen, the last two numbers being request numbers.

The twentieth Sunday afternoon concert presented the Detroit Symphony Horn Quartet, consisting of Messrs. Stagliano, Mursch, Andruschkevitch and Huebner. They played the Hunters Chorus from the opera Der Freischütz and Serenade by Haertal. They so pleased the audience that they were forced to play Carry Me Back to Old Virginny twice. For the remainder of the program Mr. Kolar chose Gluck's overture Iphigenia in Aulis; Stossel's Suite Antique, with solos by Mr. Scholnik and Mr. King, violinists; the Emperor Waltz by Strauss; Two Slavic Dances, fourth series by Dvorak; Air for G string, Bach, arranged for strings by Symulewicz; and Finlandia by Sibelius. Altogether a program which found much favor with the audience.

Beethoven's memory was honored by the presenting of an all Beethoven program at Orchestra Hall by the Detroit Symphony Orchestra, the Symphony Choir, and a quartet of distinguished soloists under the baton of Mr. Gabrilowitsch. The program opened with a Trio, Op. 1, No. 1, for piano, violin and cello, admirably played by Mr. Gabrilowitsch, Mr. Scholnik and Mr. Miquelle. Then followed the Ninth Symphony, the first movements played in the orchestra's best style. The climax reached in the last by the entire ensemble was thrilling and the capacity house showed appreciation of the splendid work done by all. The quartet consisted of Lois Johnston, soprano; Helen Fitzgerald, contralto; Robert Quait, tenor, and Royal Dadmun, baritone. Quite properly at the close, Victor Kolar, whose painstaking work is manifested in the work of the choir, was brought to the platform to share in the applause.

A larger audience than usual greeted the Detroit String Quartet upon the occasion of its third concert at the Players' Playhouse. The program was an all-Beethoven one and consisted of the F minor and C minor quartets and a serenade for flute, violin and cello played by John Wummer, Ilya Scholnik and Georges Miquelle; its rendition was what might be expected from three such artists. The work of the quartet was also most satisfactory.

Giovanni Martinelli terminated the Civic Music Association series with a recital at Orchestra Hall. A varied program, excellently sung, delighted the audience present. Elvira Cavalieri, soprano, assisted, and Salvatore Fucito presided at the piano.

William Heughan, Scottish basso, gave a recital at Orchestra Hall. A voice of uncommon beauty and a masterly power of interpretation made his program an artistic treat. Gladys Sayer was the accompanist and contributed two groups of piano solos.

The Tuesday Musicals listened to the Coffee Cantata by Bach, a work which shows the great composer in a humorous and frivolous mood, though the fine workmanship of the master is shown throughout. Frederick Sims Hull, soprano; W. Carleton Scott, tenor, and Federal Whittlesey,

baritone, were the soloists who sang the score with the accompaniment furnished by Thelma Newell and William Grafing King, violinists; John Wummer, flute; Herman Kolodkin, viola, and Jascha Schwartzman, cello. The remainder of the all-Bach program contained the English Suite in A minor, played by Gizi Szanto, pianist, and the Arioso for viola played by Mr. Kolodkin.

A refreshing oasis in the operatic desert of Detroit was the recent visit of the Chicago Civic Opera Company, four superb performances being given. Fine soloists, a well balanced chorus, an excellent orchestra and ballet combined to make a most satisfactory ensemble. The engagement was due to the enterprise of Grace Denton, who has been managing a concert series at the Masonic Auditorium, an admirable place for the giving of grand opera. It is hoped that the success of this season will warrant future visits. Fritz Kreisler drew the usual capacity house at Orchestra Hall.

J. M. S.

**Eva Lovette to Teach in New York**

Eva Whitford Lovette, mezzo soprano, will hold a summer master class in New York from June 27 to August 6. Since the death a year ago of her husband, Thomas S. Lovette, internationally known pianist and teacher, Mrs. Lovette has not made any public appearances, but has kept up her teaching at the Lovette School of Music in Washington, D. C., and at National Park Seminary, Forest Glen, Md., where she has been a member of the faculty for two years.

Mrs. Lovette is giving a series of Sunday afternoon musicale-teas during the spring at her Washington Studios at which a number of artists and advanced pupils are to be presented. Mrs. Lovette also will be heard on one of these occasions in a song recital. She is an artist who is prominent as singer, vocal instructor and pianist in the East



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EVA WHITFORD LOVETTE

and Southwest especially. For thirteen years she was the head of the vocal department of Baylor College, Texas.

Mrs. Lovette has appeared extensively in concert and as a consequence has many excellent press tributes to her credit. Following an appearance in Corvallis, Ore., the Times-Gazette stated: "Mrs. Lovette sang in a way that is distinctly her own, and with a thoroughly intelligent interpretation she used a voice of pleasing quality to the delight of her hearers. Her enunciation is superb and interpretative capacity, in particular, inspiring."

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## GOTHAM GOSSIP

## PROFESSIONAL WOMAN'S LEAGUE

Helen Short, soprano, was vocal soloist at the March 28 affair of the Professional Woman's League, Waldorf-Astoria Hotel. Mrs. John McClure Chase, chairman. She sang the *Faust* air with very expressive voice, also several songs by John Barnes Wells in little boy's costume, and was splendidly received, giving two encores; she has a fine voice and handles it well. John Elvin played Beethoven, Debussy and Chopin works with excellent style; Dennis Esmonde gave a dramatic reading, and Lillian Skelly was on the program for ballet dances. Kate Fowler Chase was accompanist, and there were a dozen guests of honor.

## BRICK PRESBYTERIAN CHURCH MUSIC

A Wagner program was presented by Clarence Dickinson, son, with Daisy Jean, cellist, and Louis Dernay, tenor, at the Friday Noon Hour of Music at the Brick Church on April 8. The program included: Prelude to *Parsifal*, Cradle Song, Prelude to *Tristan* and *Isole*, for organ; Ride of the Valkyries, for four hands, organ. Charlotte Mathewson Lockwood playing the second part; Dreams and Evening Star for cello; Prayer from *Rienzi*, and Grail Song (*Lohengrin*) for tenor. Bach's St. Matthew Passion was sung on April 10, under the direction of Dr. Dickinson, assisted by the St. Cecilia Choir of St. Michael's Episcopal Church.

## ROSE MORTL AT CLEO CLUB

A young Viennese singer, specializing in Austrian dialect songs, is Rose Mortl, who appeared before the Cleo Club, March 28; she has also been heard over radio WRNY, and is in America following several years' travel in Asiatic countries.

## AMERICAN GUILD OF ORGANISTS EVENSONG

An evensong service was given April 5, at the Church of St. Mary the Virgin, the processional including many academic members in gowns.

## MRS. BRUCE M. KEATOR TALKS ON CHOIRS

Mrs. Bruce M. Keator, of Asbury Park, talked March 21 on choir organization and management for the Camden chapter of the National Association of Organists. The Asbury Park Woman's Club Choral will present an operetta May 5 at the High School, directed by her, and she will resume the position of organist and choirmaster at St. Andrews M. E. Church, New York, in the autumn.

## Herbert Songs Standard

It is interesting to note that a number of Victor Herbert songs, such as Kiss Me Again from *Mlle. Modiste*, Gypsy Love Song from *The Fortune Teller*, Thine Alone from *Eileen*, and many others have become standard concert favorites, and are to be found on the programs of our leading

artists. One of the outstanding songs in this class is Ah, Sweet Mystery of Life, from *Naughty Marietta*, which has rapidly achieved the status of a standard concert and teaching song.

## Novaes Gives "Sated Concert-Goer a Jolt"

"Brazilian Girl Pianist Thrills Toledo Audience," "A Brilliant Pianist," "Novaes Charms Auditors With Brilliant Art," such were the head lines which appeared in the various Toledo, Ohio, dailies following Guiomar Novaes recital in Toledo on March 23. The critics were unusually enthusiastic in their praise of the pianist, the Toledo Daily Times noting that "Once or twice in a lifetime the sated concert-goer gets a jolt. Once such occasion was provided in a piano concert by Guiomar Novaes.... To speak of the high mark of her evening's performance would be to enumerate every number, seriatim, for in nothing did she fall the least from her own unapproachable standard." This critic concluded his remarks with this salient paragraph: "Oh, an evening it was to remember through a life-time. Really, these piano teachers have no right to keep within their own small circle so stupendous a thing as a concert by Guiomar Novaes. They should hire our largest hall and compel all to come." In connection with the foregoing comments, it should be noted that the artist was presented by the Toledo Piano Teachers' Association.

Agnes C. Northup, writing in the News Bee, avowed that "Mme. Novaes is a piano personality—she has fire and bravura, a brilliant and scintillant style, this means 'temperament' and this Mme. Novaes possesses, beyond question.... She is an artist equipped to do justice to the best requirements of modern piano playing. Mme. Novaes has a lovely tone, and with great refinement of style, she commands constant admiration."

"It is an overworked and sadly abused adjective," said the Toledo Blade, "but 'brilliant' is the first word to leap into line when one essays an estimate of the piano recital given by Guiomar Novaes. The art of this Brazilian virtuoso neglects neither the poetic nor the profound, can compass both passion and philosophy, but the pre-eminent impression it makes is that of a dazzling luminosity. Mme. Novaes' technic is impeccable, sharp, clean-cut and thorough; it strains at nothing from Gluck to Godowsky. But whatever it meets, a glowing vitality is the consequence."

## March a Busy Month for Yelly D'Aranyi

Yelly D'Aranyi, violinist, is busy this season appearing in recital and concert in England, Holland, and Spain. Her engagements for March and part of April were as follows:

March 3, party, Hon. Mrs. Brett; March 5, Queens Hall, with Symphony; March 7, Rotterdam, with Philharmonic; March 9, Amsterdam; March 10, The Hague; March 11, Amsterdam; March 13, The Hague; March 21, San Sebastian; March 22, Burgo; March 23, Vigo; March 25, Oporto; March 28 and 29, Lisbon; April 1 and 2, Madrid. April 4, Valencia; April 7, Birmingham, with Symphony; April 9, Bristol.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

## AMBROISE THOMAS

H. K. W.—It is not at all surprising that you do not find any account of Ambroise Thomas in your musical dictionary, for the vagaries of dictionaries are difficult to explain. Of course the recent performances of *Mignon* have brought his name into prominence again with a large number of people, many of whom possibly had never heard of him before. So many people who attend musical events are really better pleased to listen to a lighter form of opera than that of Wagner that managers usually find it is advisable occasionally to resurrect old favorites of twenty or more years ago. Catchy, tuneful airs please the multitude, and no doubt *Mignon* will be whistled and sung vociferously for a time, at least until something else appeals to the popular fancy. *Mignon* was so popular in France that it was sung for an entire year in Paris. It may be said that the opera was first sung in 1866 and soon attained world wide popularity.

EMMA CALVE

W. D. T.—You probably know that Calve practically retired from the stage in 1910, occasionally appearing in concerts after that. It was in 1913 that she made a transcontinental concert tour of the United States and Canada. She has a chateau—Chateau Cabrières, Arguissac, Aveyron, France, where it is said, she spends much of her time. There are no public activities to report, although she undoubtedly leads an active life, as she is of the temperament to do so. One of the interesting details is that the date of her birth appears to be in doubt. The musical dictionaries disagree as to whether she was born in 1863 or 1866. One authority gives both dates, with a query after 1866, while another gives that date without comment.

## ADDRESSES WANTED

H. E.—The addresses of Mr. Martonne and Robert Caden, violinists, and Mr. Landsberg, formerly of Omaha, Neb., are requested by a European correspondent. Should any of the readers of this magazine be able to supply this information kindly send it to the MUSICAL COURIER.

## CLAVIER

F. D. S.—The word clavier means keyboard and is the generic name for all instruments with keyboards, excepting organs. It is "the range or scale of notes comprised on the grand staff without legerlines," according to the musical dictionaries. Variations of the word are used in music, all well known, such as clavecin, claviatur, clavisimbro, which mean harpsichord, clavichord, clavivetherium, clavicor, clavicylinder, claviglassanda, and clavis. Clavier is the one best known and is in universal use.

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## CLEVELAND, OHIO

CLEVELAND, OHIO.—The Cleveland Orchestra played another of its deservedly popular "pop" concerts in the public auditorium. This "music of many lands" concert contained nothing of very great dimensions musically, with the exception of Ernest Schelling's Victory Ball, which was a newcomer on the popular programs. The rest of the program was made up of stable old numbers by Liszt, Boccherini, Nicolai and Tschaikowsky, all of which were conducted admirably by Mr. Sokoloff.

The Russian Symphonic Choir sang at the Bohemian National Hall under the leadership of Basile Kibalachich. Applying the principles of orchestra directing to his singers, the maestro had them do a choral arrangement of a movement from Beethoven's fifth symphony, and led them through an amazingly beautiful program of folk songs, operatic and liturgical music.

The Federation of Music Clubs and the state-wide Music Teachers' Association held a combined music convention in the city, beginning March 22. Mrs. Harry L. Goodbread of Cleveland is president of the former, and Russell V. Morgan, director of public school music in the Cleveland schools, is president of the latter. Wednesday afternoon was devoted to public school music, with the Glenville High School Choral Club, the Patrick Henry Junior High School orchestra, and demonstration violin and piano classes entertaining the 1500 visitors. Alice Keith, supervisor of music appreciation in Cleveland public schools, spoke at this session. Wednesday night there was a banquet at the Hotel Statler, with James H. Rogers, composer, organist and music critic of the Cleveland Plain Dealer, acting as toastmaster. Chief speaker at the banquet was Felix Borowski, who held forth much hope for the future of American music, and other speakers were William Arms Fisher of Boston and Mrs. E. J. Ottaway. A musical program was given by Lila Robeson, contralto, accompanied by Mrs. Goodbread, and selections by the Oberlin Faculty String Quartet and Clarice Balas, Cleveland pianist. Thursday there was a luncheon for the delegates, followed by a musical program at the Art Museum, presented by the Cleveland String Quartet, the choir of St. Ann's church, under the direction of Edgar Bowman, and Edwin Arthur Kraft, organist. Arthur Quimby, director of music at the Museum, made a short address. Friday morning a program was given at Hotel Statler by Beryl Rubinstein, pianist; the De Ribaupierre String Quartet; Arthur Loesser, pianist, and Efrem Zimbalist, accompanied by Arthur Shepherd. That afternoon, delegates were the guests of the Cleveland Orchestra at the Beethoven program given Thursday night at Masonic Hall and repeated Friday, with Zimbalist as soloist. Mr. Sokoloff chose as his tributes to the centenary the Egmont overture and the Eroica symphony, which gave satisfaction to all concerned.

A unique undertaking will be accomplished in Cleveland this spring, when the Metropolitan Opera Company will be brought for eight performances under municipal auspices. This is the first time such a thing has been done in America. The Northern Ohio Association has been formed to manage the engagement, and its executive committee boasts of business men entirely, without a single musical name in the lot.

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sonalities now before the public, and cannot fail to make whatever he undertakes highly interesting. He gave a masterly performance of the well-worn Grieg concerto. Here were authority, complete command, intellectual grasp, and interpretative intelligence which have been sadly lacking at several recent symphony concerts. Mr. Rovinsky indulges in legitimate showmanship in catching the public eye and ear, but the artistic quality of his work does not suffer on that account. Few players could have given more delightfully the effect of fresh and wayward improvisation to the cadenza in the first movement, or have made the Adagio fade away more delectably into the brisk opening measures of the finale. His tone was all that the instrument permitted. His technic was all that the composer could have dreamed. Dr. Von Unruh and the players met the challenge in high spirit and were not outdone in brilliancy. The writer gained an unheeded-for and prolonged thrill from this performance." Garry Alligan, in the Telegram, said: "Rovinsky came on like a lamb and played like a lion. He is a technician of technicians."

Mr. Rovinsky has been re-engaged by the Toronto Symphony for next season, when he will open the annual series with the Brahms D minor concerto.

## George Liebling Again in Minneapolis

The second appearance of George Liebling in Minneapolis again brought a full house to hear this distinguished pianist. There had been so many turned away at his first concert that this recital was given as a request program but, two or three hundred at this second concert again were unable to gain admittance. James Davies, in the Minneapolis Morning Tribune, stated: "Mr. Liebling's rendering of the Beethoven Appassionata sonata is individual. He does not imbue the music with the wild eyed passion of youth; he is fiery whenever it is needed, but he never for a moment relaxes his grip on the glorious sweep of musical thought. Here were maturity and vigor and conception. . . . He gave us the soul of the music growing in intensity the nearer her drew to the conclusion. There were softness of sentiment, poetry of feeling and beautiful restraint in the slow movement, and in the finale the performer wrought with surety and great interpretative power a remarkably imposing whole. It was the work of a master pianist. In the Bach Prelude and Fugue in A minor we had an illustration of classic pianistic style that in its application was a means of elucidating this music graphically with organ-like sonority at times, and always with the consciousness that this was the grand old Bach of our dreams. Quite in contrast was the Don Juan Fantasy, of Mozart. . . . It was rendered in scintillating fashion with every episode clear and straight to the point. . . . A group of short pieces composed by Mr. Liebling revealed something more than a decided talent for original melodic invention. The music was of many moods, each conveying an idea worked out with consummate skill, definitely establishing the performer's claim to distinction in a creative sense."

**"Good English Singing Its Own Propaganda"**

Herman Devries, eminent music critic of the Chicago Evening American, in reviewing the singing of Herbert Gould in a recent Messiah presentation at Orchestra Hall, Chicago, said in part: "The dictum is that of an aristocrat. English like this is its own propaganda." On the same occasion Eugene Stinson, in the Chicago Daily Journal said: "Herbert Gould is one of the finest and most successful of Chicago's musical products of the twentieth century." Perhaps more of the success of this artist with his audiences is due to his fine English singing than even he himself suspects. At any rate, such comments as these are gratifying



HERBERT GOULD

evidences that the care he has given to the study of his native tongue as a vehicle for song has not been in vain.

In February, Herbert Gould scored a triumph with the Seattle Civic Opera Company as Mephistopheles, Escamillo, Plunket and Ferrando, all in English. Before the first performance was concluded he was re-engaged for Seattle's next season of opera. On April 2, Mr. Gould appeared as soloist with the San Francisco Symphony Orchestra in the Beethoven Ninth, and on April 22 and 23 will sing in the same symphony (in English) with the Chicago Symphony Orchestra, and on the same program at Orchestra Hall, Chicago, in selections from Die Meistersinger. During the first week in May, Mr. Gould will have part in the Cincinnati May Festival; all of the works to be presented there will be in our own language.

The coming summer will find Mr. Gould back in Cincinnati in his second season as leading bass with Isaac Van Grove's and Manager Charles G. Miller's opera forces at the Zoo. There will be English in the repertory there this summer, too. Perhaps when America goes "Singing to her destiny," it will be in her native tongue, after all.

**More Success for Catherine Wade-Smith**

Catherine Wade-Smith, gifted American violinist, is constantly winning new laurels, and her every concert brings added praise for her fine art. Recent recitals in Cleveland and Pittsburgh brought the following encomiums: "Miss Wade-Smith in a movement of the Tschaikowsky concerto disclosed a brilliant technic that met all the problems presented, with clarity and an artistic conception of the emotionalism involved. Her tone production was rich in vivacity and of appealing sonority. In a group of lighter pieces she displayed a fine versatility in tone coloration, and control of refined expression and nuance. In fact, her verile style would compare favorably with some of her maturer masculine colleagues." (Cleveland Press).

"We can't remember when we have heard a more gifted girl. Her tone was ravishing even if she sacrificed tempo to tone; well, that's more than some of the oldsters do. She has a beautiful ear, a beautiful left-hand and a beautiful bow. She knows style and she knows singing tone more than any youngster who has come here. Her harmonics were cool and pure. She has fine phrase sense and a legato that is at time tenuous to a degree. There were two or three interesting spots in her program and they were Eric Korngold's Holzhausen and Schleihwein and the Cyril Scott Lotus Land. She gave the first many nicely accented dissonances and the second was done with many lush floatings. It was pleasant to hear this talented girl and if she doesn't go far may we never have to hear another Kreisler transcription." (Pittsburgh, Pa., Post.)

**Metropolitan Reengages Cecil Arden**

Cecil Arden, contralto, has been reengaged by the Metropolitan Opera Company for the first half of next year's season. Miss Arden is having a most successful tour in the West at present. After the tour is over she will sail for Europe.

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**Kathryne Ross at Palermo**

**PALERMO.**—The much written-about Kathryne Ross has come to Palermo, has sung and has conquered. This balmy capital of Sicily, with its mild winter climate has some of the largest and most luxurious hotels in Italy, and at this season of the year they are overflowing with Americans. They had a chance to be patriotic and they were, turning out in vast throngs to help the Italians applaud the American dramatic soprano who has made a name for herself this season in Southern Italy.

Kathryne Ross comes about as near pleasing everybody as any singer this writer knows. First of all she has the voice—a great full voice of luscious quality which she modulates with unerring skill through its whole range. Her high tones when sung forte are thrilling in their crystalline beauty, and when sung pianissimo are all that can be imagined of seductive charm. The center of the voice is rich and full, as are the low notes, completing an organ such as is seldom heard.

In La Forza del Destino, Miss Ross sang and acted with great expressiveness, never losing the distinction, however, that the unfortunate Spanish noblewoman must have. Her every phrase was sung with meaning and taste, and her

bearing and demeanor were poetical and correct. The audience showered applause and bravos on the young American artist, and the other singers came in for their share of appreciation, as well. Maestro Romano conducted the opera with splendid authority and taste. He is one of the fine interpreters of Verdi's music.

The press is full of praise for this young American girl's work. Maestro Giachino in the Sicilia Nuova says: "Kathryne Ross showed herself to be a superlatively fine soprano in the difficult leading role. Miss Ross poured forth a beautiful and fresh voice, equal in all its registers, of excellent dramatic timbre and trained in a severe school, which together with her splendid acting enabled her to surmount all the difficulties of the role of the unhappy Eleonora. She aroused enthusiastic applause in the air of the first act and in the two immortal airs, Madre pietosa vergine and Pace, pace mio Dio."

C. C. S.

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**METROPOLITAN OPERA****LA GIARA AND DIE VERKAUFT BRAUT**, APRIL 6

A repetition of Casella's colorful ballet, La Giara, opened the double bill at the Metropolitan on Wednesday evening of last week, and that the participants, headed by Rosina Galli, conveyed the humor and spirit of the work to the audience, through their dancing and pantomime, was evident from the spontaneity of the laughter and applause. Following the ballet a thoroughly delightful performance was given Die Verkaufte Braut. Maria Mueller and Rudolf Laubenthal gave their familiar portrayals of the roles of Marie and Hans, and Michael Bohnen and George Meader sang and acted the parts of Kezal and Wentzel as only vocal artists and comedians of their calibre can do. Others in the cast were George Cehanovsky, Marion Telva, James Wolfe, and Henrietta Wakefield. Louise Hunter was as usual a sparkling Esmeralda. Serafin conducted for the ballet and Boedanzky for the opera.

**PELLÉAS ET MÉLISANDE**, APRIL 7

The final performance of the season of Pelléas et Méli sande was given last Thursday evening before a responsive and appreciative audience. The cast was similar to that heard on previous occasions and included Lucrezia Bori, Edward Johnson, Clarence Whitehill, Leon Rothier, Kathleen Howard, Louise Hunter and Paolo Ananian. Under the direction of Louis Hasselmans, the opera was given with a fine regard for the poetic content of the music.

**DIE MEISTERSINGER VON NÜRNBERG**, APRIL 8

Die Meistersinger Von Nürnberg was given the last performance of the season at the Metropolitan Opera House on April 8. The performance was directed in a masterly manner by Artur Bodanzky, who understands so thoroughly how to bring out not only the romantic beauty of Wagner's immortal score but its delightful humor as well. The Eva of Maria Mueller was delightful not only histri onically but also vocally. She is a magnetic personage and as attractive in appearance as she is simple in her stage demeanor. She was eminently seconded by Rudolf Laubenthal, who played the part of Walther Von Stolzing in a manner that rendered all of the delicious love passages in the work intensely impressive. Without sentimentalizing the role Mr. Laubenthal gave the music a vibrant warmth that appealed apparently to the very large audience that attended this work, proving this season's Wagner popularity. He and Maria Mueller were most enthusiastically applauded. Kathleen Howard is always an efficient Magdalene. The Hans Sachs of Bohnen is one of his most impressive creations, and that, in the case of Bohnen, is saying a great deal. Schuetzendorf is an amusing Beckmesser, and Ludikar a serviceable Pogner. George Meader as David is quite in

imitable, and his portrayal of the lively and bashful boy is always enjoyable.

**L'AFRICANA**, APRIL 9

There were two changes in the opera Saturday night: Frances Peralta sang the role of Selika instead of Florence Easton, and Armand Tokatyan that of Vasco di Gama, replacing Mario Chamlee, both of the scheduled artists being indisposed. Otherwise the cast was the same. Nina M organa was excellent as Inez, De Luca a familiar Nelusko, and minor roles were in the hands of Henrietta Wakefield and Messrs. Didur, Ananian, Paltrinieri, Pinza, Reschilian and Altglass.

Mme. Peralta, Mr. Tokatyan and Mr. Pinza sang their respective roles for the first time, it is said, and each achieved a personal triumph. Mme. Peralta was in fine condition vocally, sang with tonal beauty and clarity and ended with conviction. She was warmly received. Tokatyan, likewise, did well, and also Pinza. Serafin gave the score a worthy reading.

**SUNDAY NIGHT CONCERT**, APRIL 10

On April 10, the next to the last Sunday evening concert of the season, was presented for the benefit of the company's Emergency Fund. Bori, Tiffany, Diaz, Whitehill, Wolfe, and Schutzen dorff (who substituted for Michael Bohnen, who was indisposed) were the vocal soloists of the evening. All were at their best and gave delightful renditions of their respective numbers. Ignace Hilsberg, Polish pianist, was the instrumental soloist. He played the B flat minor concerto by Tschaikowsky, accompanied by the orchestra under Bamboschek. In his performance, technical skill, brilliancy, and artistic interpretation were outstanding features, and he received an ovation at the conclusion.

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**Toti Dal Monte Scores in Genova**

Toti Dal Monte made her debut in Genova, Italy, on February 17, in the title role of Lucia, at the Theater Carlo Felice. The press unanimously proclaimed her the greatest Lucia of the day. The *Courriere Mercantile* of February 18 said among other things: "The noble initiative of Cav. Renzo Minolfi, and the director of the theater, Carlo Felice, in engaging for a few extraordinary performances of Lucia, Toti Dal Monte, whose fame at La Scala brought to our theater an enthusiastic audience, and who won from the first the favor of the public, who gave her as magnificent a reception as our theater has ever witnessed."



TOTI DAL MONTE  
as Gilda in Rigoletto

of such an artist at Toti Dal Monte, thus our reserved audience had reason to give full sway to its enthusiasm and to acclaim our guest from beginning to end." The critic of Caffaro took a column and a half to analyze the merits and the triumph of Dal Monte. Two columns were given her by the critic of *Il Cittadino*, who wrote "the old Lucia was rejuvenated by Toti Dal Monte and the celebration of art by this exquisite singer was not only her own glorification, but also her own national triumph." He then deplores the lack of great singers of today, but goes on to state that "fortunately there are a few left who bring fame to the Italian

school of singing, among them Toti Dal Monte." That critic recalls that Mme. Dal Monte sang (in 1917) Gilda in Rigoletto at another Genova theater, the Politiama, a smaller theater, but where already the worth of Toti Dal Monte as a singer justified the brilliant career that was then prophesized by that critic. He further stated that "her success must be called a triumph." Three columns were given to her by the critic on the Journal of Genova. Think of it! three columns to write about Donizetti's old war horse, Lucia, and writing a column of superlatives to record the triumph of Toti Dal Monte!

The MUSICAL COURIER is in a position now to state that after the season in Genova, Toti Dal Monte will make a tour of Italy; then she will return to La Scala, where she will sing Lucia and Rigoletto. Mme. Dal Monte has just signed a contract to sing this summer at the Colon in Buenos Aires. She will sail from Genova the first of May, after which she will return to America to sing with the Chicago Civic Opera and also to tour this country in concert and recital under the management of the Civic Concert Service, Inc., of which Dema Harshbarger is the able president. Mme. Dal Monte will be heard with the Chicago Civic Opera next season in many roles in which she has already been heard, and also in two or three operas in which she has never been cast before with the Chicago Opera.

**Helen Fouts Cahoon Busy Singing and Teaching**

Helen Fouts Cahoon, soprano, is having a very busy and successful season singing many programs in the vicinity of Chicago, combined with a strenuous teaching schedule and arranging appearances for her pupils.

On February 3, Mrs. Cahoon sang for the Riverside Woman's Club and was so enthusiastically received that an entire group of songs was added to the program besides numerous repetitions. Great interest and curiosity is always expressed about her singing of the Norwegian Echo Song, the echo being so real that it is hard to believe they come from the singer. Mrs. Cahoon tells how, in learning the Echo Song, she felt that no echo she had ever heard was the right effect, and in motoring with friends through the Adirondack Mountains they stopped for luncheon beside a little lake known as Chapel Pond or Echo Lake. A perpendicular mountain was opposite them. Every one in the party echoed and finally the entire party was most interested in hearing Mrs. Cahoon reproduce with her own voice the exact effect of the echo, the subtlety of which is uncanny. Since then, whether singing programs for concerts or radio, she is always compelled to add this to her programmed groups.

Two of Mrs. Cahoon's artist-pupils—Sigrid Angstrom, contralto, and Gerry Wallace, soprano—appeared at the regular monthly program of the Musical Guild, Chicago, on February 20, each singing an aria, groups of songs and a group of duets with the Good Night from *Harriet Ware's Day* in Arcady concluding.

**Radio Fans Pay Tribute to Sylvia Lent**

For several days following her radio debut in the Atwater-Kent Hour, Sylvia Lent was kept busy reading the many letters that poured in upon her from radio fans, enthusiastic about her violin playing. They came to her from near and distant points and were so numerous that it would be impossible to reproduce all of them in these columns. One letter from New York reads:

"Your playing was so unusually beautiful as to inspire me to write you, this being the first letter I have ever written to a radio artist. Your tone revealed a warmth that makes your artistry something different. You may be interested to know that Maud Powell gave me an interview just before she died, and this was printed in *The Etude*. You will perhaps be counted as her true successor, and it must be a source of happiness to you that you have already arrived."

A young violinist from Fall River, Mass., who gained inspiration from Miss Lent's playing wrote as follows:

"I want to say to you by this letter how wonderfully you play. I think of you very often when I am practising on my violin, and wonder if ever I could play half as well as you do. It would please me very much if you would send me a picture of yourself. I would put it on my violin stand and look at it as I practise, and I would get a lot of inspiration from it."

"You are simply superb. This is the first radio letter

that I have ever written, but I feel that you should have all that is coming to you," was the comment in a note from Newport, R. I. And an admirer from Harrisburg, Pa., stated: "After having listened to radio concerts for over three years, I have yet to hear anyone surpass you in beauty of tonal quality. The one regret of your unseen audience must have been that of not seeing you, thereby gratifying the aesthetic through seeing as well as hearing."

**Patton Popular as Symphony Soloist**

Fred Patton has always been popular as a soloist with the great symphony orchestras of America and especially so now, for during the current season he has fulfilled engagements with the New York, Boston, Detroit, San Francisco and Syracuse Symphony orchestras.

Patton's three performances of Hunding in the concert version of Wagner's *Die Walküre* with the New York Symphony Orchestra this season brought his appearances under the Damrosch baton to a total of twenty-three. On March 29, Patton sang Beethoven's Ninth Symphony for the fifth time with the Boston Symphony Orchestra, a reengagement following his previous appearance with that organization under both Koussevitzky and Monteux. In December, Patton sang *The Messiah* with the San Francisco Symphony Orchestra, under Alfred Hertz, for the first time, and was heard in the same work with the Detroit Symphony for the third consecutive year. Patton was also engaged for the Beethoven Ninth Symphony with the Syracuse Symphony Orchestra under Shavitson on March 26, his first appearance with that organization.

**Boghetti Artist in Fine Recital**

Reba Patton gave a song recital in the Academy of Music Foyer, Philadelphia, on March 23, and that she scored a success was evident from the spontaneous and enthusiastic applause which greeted her offerings. Her program consisted of operatic arias and songs, some twenty in all exclusive of encores, and it speaks well for her training that she did not seem fatigued even after the final song. Miss Patton has poise and sings without apparent effort. Her voice is a lyric soprano, clear, of ample volume and sweet in quality. Excellent stage presence is another asset possessed by this young artist, who is a product of the studios of Giuseppe Boghetti. Mary Miller Mount, as is usual with her, played sympathetic and artistic accompaniments for the entire program.

**Ambassador Cellist Sails for Europe**

ATLANTIC CITY, N. J.—Bernard Parronchi, cello soloist of the Hotel Ambassador Artiste Ensemble, sailed for Paris recently to give a recital at the Salle du Conservatoire on April 9. Immediately following this appearance he will return to the United States, and upon his arrival in Atlantic City will be given a reception by musicians here. Z.

**The March Chesterian**

The March issue of the neat little magazine published by the House of Chester in London and called *The Chesterian* has just arrived at this office. It contains the usual list of interesting articles about all sorts of musical subjects and offers also a short piece of music. The magazine is particularly valuable because of the number of newly published modern works which it lists.

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